

The Third Space Walk: An Approach to Understanding ~~Analogue-digital~~ Urban Spaces

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1. Current ~~analogue-digital~~ urban spaces

Today in a lot of cities all over the world digital technologies have become a constant companion of their inhabitants. The smartphone is often the first thing people look at in the morning and the last thing they put away at night. But it also accompanies its owners throughout the day as they move around the city: routes are followed live on the screen as they are walked, tickets purchased for public transport through applications, appointments and reminders are noted and managed in the digital calendar, finances and even data about their own body are digitally recorded, processed, monitored and reacted to if necessary. Also communication with colleagues, friends, lovers and relatives in other places – nearby or far away – takes place via text messages, pictures or video calls while sitting in the metro or walking the streets. It turns out that not only some but almost all areas of life are influenced by digital technologies. At the same time, the infrastructures behind – as cables under the streets – seem invisible and the rhythmic switching of traffic lights, monitoring by surveillance cameras or advertisements on large displays are rarely consciously noticed as part of the digitalization of the urban space, though they are a crucial part of today's cities. As a result, the question arises: what kind of space do we currently live in? How can this interweaving of analogue and digital spaces, which takes place in parallel on so many levels, be perceived, analysed and shaped in a fair and inclusive way?

In this chapter I present the method of the Third Space Walk, which I developed to better research and understand contemporary cities as a

hybrid between analogue and digital worlds. It is based on an understanding of urban space as a third space, while the walking practice itself is inspired by *flânerie*. In the following, I first present five steps of the method to give an impression of what the Third Space Walk is. These steps serve as a basic framework and invite the reader to make their own modifications. Building on this short overview of the method, two main aspects of the Third Space Walk will be explored in more depth. The first is to reflect on the terms that are used to describe the mixing of analogue and digital spaces and to problematize how often these descriptions are trapped in Western binary thinking. Visualizing this problem by crossing out the words (see [Derrida 1997](#)) ~~analogue-digital~~ can only be a short-term solution while a closer look on the potential of hybridity concepts such as the third space can be enriching. The second is a brief insight into how walking is used both in art and increasingly in science as a reflexive method to better understand spaces and societies and why *flânerie* is especially helpful for researching in-between spaces in cities.

2. Development and five possible steps for the Third Space Walk

The Third Space Walk has developed in several stages.¹ Since 2020 I have given seminars at Berlin University of the Arts where we read and discussed queer, feminist, de- and postcolonial concepts of hybridity and *flânerie*, and at the same time we tried out different walking exercises. The experiences from the seminars helped me to design workshops for women^{★2} in Mexico City and Berlin, which took place in early 2022. Then, workshop participants and artists from both cities were invited through an open call to participate in an exhibition. A selection of works curated together with Valentina Sarmiento Cruz, independent writer and researcher based in Mexico City, and Anna-Lena Panter, editor and programme coordinator of a media art festival based in Berlin, was presented in August 2022 in the exhibition *Third Space Walk. Flâneuses★ between virtual and material urban spaces*. It was shown

¹ I presented different states of my work on the Third Space Walk at various conferences and talks. In that context, I published a visual patch about my method ([Mitrović 2022a](#)) and a short summary of a talk I gave at a conference organized by the AK Feministische Geographie in Berlin, Germany ([Mitrović 2022b](#)).

² The ★ after the word women and *flâneuses* was used in the invitation to the workshops and the open call for the exhibition as well as in the title of the exhibition to welcome all people who identify as women to participate. Even though I am aware that this spelling is controversial for some, from my point of view it questions the construction of binary gender concepts and has been used in books such as *Flexen. Flâneuses★ schreiben Städte* (Flexen. Flâneuses★ write cities) by [Dündar et al \(2019\)](#).

Figure 14.1: Exhibition opening



in Berlin (Figure 14.1) and online (it can still be visited at <https://thirdspacewalk.mirjana-mitrovic.de>). Without the students, workshop participants, artists, curators and many more people this research would not have been possible – a big thank you to all of you!

The Third Space Walk has gone through a number of stages in over two years. For most of the future applicants it will be difficult to have the time to repeat all these formats (seminars, workshops, exhibition, webspace). Nevertheless, in the following I present a short version of five important aspects that stood out for me during the process. These are intended to serve as inspiration and to be open to further development. Therefore, I propose a structure, but one that is flexible enough to be adjusted, as it can – and should – be adapted to different needs depending on the research focus. In the following, only the most necessary cornerstones are pointed out, which should be considered a prerequisite for being able to use the Third Space Walk as a reflexive method that connects individual as well as collective experiences and opens a space for discussion and exchange on today's analogue–digital urban spaces.

General conditions

The Third Space Walk should be applied in a group with participants who live in the city, where the workshop takes place. From my experience between three and 15 people is a manageable size. It should take a minimum of three hours, but can be longer or even last various days. The workshop

should take place in a room or a comfortable space outside that is quiet enough for conversations, equipped with tables and chairs and/or other additional seating possibilities, some drinks and snacks. DIN-A1 posters, DIN-A4 sheets of paper, pens, Post-Its, tape and copies of the chapter 'M [The Flâneur]' from the *Arcades Project* (1999) by Walter Benjamin are also required. The room should preferably be in the city centre, so leaving it the participants find themselves in a crowded space.

The first step is the introduction to the workshop and the main topics. We start with a warm welcome and a short self-introduction by everyone. Thereby, it is great to already get an impression who knows or associates what about hybridity and flânerie. It is not essential that all participants possess identical prior knowledge; however, they will inevitably form an initial impression of the subject matter and may potentially gain new insights from one another. In accordance with this approach, I typically commence with an examination of flânerie. I give every participant some pages of Benjamin's text and let them read and cut it on their own. Afterwards they come together in groups and put their citations on a poster with keywords like space, gender, time or whatever else comes to their mind. A joint playful work with Benjamin's *Arcades Project* has proven to be fruitful, as it allows participants to work first alone and then together on characteristics of the practice such as walking very slowly, walking alone, trying to get lost, perceiving the overlaps between history and everyday life with all our senses, but also the not-always-clear line between reality and fiction. Inspired by Benjamin's understanding of flânerie, this method takes place in a city and not in the countryside and it makes sense to walk in a city where you live. This gives the possibility of exploring details you were not aware of, but perhaps would also not catch your attention as if everything is new to you in an unknown city. At the end we also take a closer look at things we can criticize and often non-White, non-male persons quickly share reflections on their walking experiences and how they differ from what Benjamin writes. At this point I introduce authors like Lauren Elkin and Garnette Cadogan, who write about these other experiences and how for some walking is a vulnerable everyday exercise and takes a lot of courage. Refusing to be driven out of public space and appropriating urban space with the help of flânerie can therefore be understood as a practice of resistance.

Afterwards a short examination of the concept of hybridity follows. We discuss how already in Benjamin's text different spaces and times overlap and have a closer look at the postcolonial concept of third space by Homi K. Bhabha. From this point on we ask ourselves what it means when analogue and digital spaces interweave and how we can understand what happens when these processes interact. How can we perceive that kind of hybridity in our everyday life and what kind of role plays a hybrid figure like the cyborg by Donna Haraway? This is important, as in order to be able to

perceive the urban space as a third space, a shared basis must first be created that everyone will enter the urban space with in the next step.

The second step is the walk itself, which is practised alone. In contrast to the previous step, everyone now tries to have the previous discussions in the back of their mind but at the same time to clear their head as much as possible in order to allow for all kinds of sensory impressions. This moment is about opening up and perceiving what is happening inside and outside of your body, trying to listen to the rhythm of your slow movement, to your surroundings as well as to your thoughts as they come and go. It is not about catching ideas, more about noting them and letting them go for the moment: getting lost in your mind and on your way and thereby get access to third spaces between analogue and digital worlds in the city.

When doing this exercise for the first time, it is helpful if everyone leaves the workshop room more or less at the same time – but on their own. A fruitful task is for all participants to set an alarm for about 60 minutes (depending on the workshop schedule), mute their phones and put them in a bag (rather than a pocket on their body) so as not to be distracted by a call, a message or the desire to take a photo or audio. Even if this sounds simple, it is a magical moment for most of the participants, how differently they can perceive the walk in the urban space. When the alarm goes off, everyone should come back by the quickest route – and as one of the characteristics of *flânerie* is to walk very slowly, they should normally be back quite quickly.

The third step is when everyone comes back to the room and collect their impressions. There are many different possibilities of how to do so. One is, to invite them to use *écriture automatique* to bring their impressions of the walk to paper (Figure 14.2).

Automatic writing is a method in which participants are invited to write down all their thoughts in a flow that is as uncensored as possible. On the one hand, this initiates movement: if possible, pauses should be avoided. On the other hand, it is about accessing the subconscious and letting the writer's associations run free. This method was popular in surrealist circles, for example (cf Nagel 2007), and has been used by artists interested in creating a different kind of knowledge.

I always prepared the participants before the walk so that they knew that when they came back to the workshop room I would give them a blank piece of paper and a pen. This was done to ensure that, while their physical movements ceased, their thoughts would gradually slow down. The objective was to simply record, in a spontaneous and uninhibited manner, whatever thoughts and ideas came to mind. This could include written text, drawings, or any other form of expression. When no thoughts or ideas emerged, the participants were instructed to write 'nothing comes to my mind' until something new arose. It was made clear that the papers would not be collected afterwards. The purpose of this was to ensure that the

Figure 14.2: *Écriture automatique* exercise during a workshop in Mexico City in 2022



participants could write freely, without concern for the opinions of others. Subsequently, these notes facilitated discussion about the events of the walk and any matters that had aroused curiosity.

The fourth step is to reflect on the impressions of the walk and use these thoughts for an in-depth study. The objective is to identify an observation, perception or experience that illustrates the intertwining of analogue and digital realities in urban environments. The following research on the topic will enable the participants to integrate their observations from the micro level into a broader context, thereby facilitating an understanding of the potential issues and solutions at the macro level. This process entails a shift in perspective from the local, everyday aspects of life to the global systems that shape them.

Given the constraints of a three-hour workshop, it is often not feasible to complete this step (and the subsequent one) within the allotted time. Consequently, it is frequently a voluntary take-home exercise. The workshop may be concluded with a designated period during which participants engage in a collaborative review of their notes from the walk and the automatic writing exercise, conducted in pairs. It is therefore not only of interest to consider what has been noticed, but also what has been unnoticed and remained invisible. Normally, at this juncture, associations arise with ease, rendering it unnecessary to rely on the initial notes and preliminary

thoughts. Alternatively, one may choose to build upon questions that emerge subsequently. It is imperative that the individual experience be transformed into a more general concept, based on a profound level of investigation. The research may be conducted in an artistic, scientific or combined manner. This decision merely alters the format of the research process, influencing the format of the findings' presentation.

The fifth step is to present and communicate what you have found out. At this juncture, it is necessary to consider the most suitable format for conveying both questions and results to other parties, the opportunity to create a space in which others may engage in collective or individual reflection on the topic at hand. It is possible to present the results in isolation; however, I found it more beneficial to present them as individual works in a collective format. This could take the form of an exhibition featuring works from students, workshop participants and artists or a zine. The Third Space Walk's principal strength lies in its capacity to unite disparate works, thereby creating and presenting a mosaic or collage of the urban space as a third space. This process allows for the emergence of new insights into the intertwining of analogue and digital realms.

Concluding, I thus understand the Third Space Walk not only as walking, but as a processual practice that involves the acquisition of prior knowledge, sensitive and emphatic perception while walking and getting lost in the city, the ability to wonder and reflect, and finally the processing and presentation of the knowledge and/or questions that arise.

3. Getting out of the binary trap: hybridity and the third space

As described in the first step, for practicing the Third Space Walk it is essential to enter the streets with a specific understanding of space. I propose to use the postcolonial concept *third space* by Homi K. Bhabha (1994) in combination with other concepts of hybridity to understand the ~~analogue-digital~~ space in current cities. In 2017 and 2018 I conducted research into cyberfeminist movements in Mexico City (and beyond) (cf Mitrović 2024). Throughout this period, I encountered a persistent question regarding the precise nature of the 'cyber' element within the context of cyberfeminism. It quickly became clear that since the 1990s activists have been organizing themselves online but also on the streets – fighting against patriarchal structures in both spaces. The advent of the internet, however, led to a shift in the conceptualization of analogue and digital spaces, resulting in a proliferation of new interpretations. With the spread of the internet, the understanding of analogue and digital spaces changed and multiplied, making it difficult to separate the spaces both linguistically and socially. In the exhibition *Enlaces | Links* about cyberfeminism in

Mexico and Germany, which I realized together with the filmmaker Jan-Holger Hennies, the questions arose: ‘Can “virtual” and “real” space still be separated? How are they connected?’ (cf [Mitrović and Hennies 2017](#), translation by the author). These questions were essential, for example, to understand hashtag actions like #Aufschrei [Outcry] (2013) in Germany or #MiPrimerAcoso [MyFirstHarassment] (2016) in various countries in Latin America. These hashtags became relevant because of the number of participants sharing their experiences online, and the subsequent attention in media, press and politics for harassment and violence in the analogue space. In 2019 – without anticipating at all that the interaction of these worlds would be more present than ever during and after the COVID-19 pandemic one year later – I started researching the questions: How has the current urban space been changed by digitalization and how is this process linguistically described? Why are the terms mostly linked to dichotomies and what kind of imaginaries about the space have thereby been created?

I therefore started to take a closer look at associated terms and concepts. It is impressive, how many already have been proposed to describe the interwovenness of analogue and digital spaces, but at the same time it seems none describe the big picture and researchers in that field keep criticizing that none are completely satisfactory (for example, [Grammatikopoulou 2020](#); [Voigt 2021, 2023](#)). Still, until today there are new ones popping up. One popular example is *phygital* that is most often seen in business and marketing ([Grammatikopoulou 2020](#), 90), as by the fashion label LUKSO at Fashion Week 2022 in Berlin, Germany (Vogelsteller in [Wagenknecht 2020](#)). In an interview, Fabian Vogelsteller, one of the founders of LUKSO, defines it as followed: ‘We use phygital to describe the mix of digital and physical. This shows us what will happen in the next few years, namely the transition to virtual reality and virtual experience’ ([Wagenknecht 2020](#)). This illustrates how the term is based on other terms like virtual reality and virtual experience – which are quite different and for specific areas of the digitalization process – and at the same time tries to describe something more general and a space in-between. Yet it remains trapped in a binary framework. In contrast, de Souza e Silva, for example, uses the term *hybrid space* and distinguishes it from these and other concepts: ‘A hybrid space is conceptually different from what has been termed mixed reality, augmented reality, augmented virtuality, or virtual reality’ ([de Souza e Silva 2006](#), 262). This seems essential to me because terms such as augmented reality and virtual reality work for a much smaller defined space where digital technologies play a role: They only work with a specialized technical device, and if it is not accessible also the hybrid world is not accessible. In Pokemon Go, for instance, one uses a smartphone to view game characters on the screen that at the same time overlap with the live camera view. In contrast, in virtual reality special glasses have to be worn in order to dive into a different visual

and auditory world. In other words, these terms only describe the conscious use of technological devices for the temporary consumption of certain experiences, but not the everyday and all-encompassing changes shaping urban space. As myself, also de Souza e Silva focuses in her research on a wider understanding of the current ~~analogue-digital~~ space and takes a look at movement and mobile digital technical devices that connect users via the internet: ‘By walking around connected to the Internet (and consequently to other geolocated users) we could experience both digital and physical spaces simultaneously, and for this reason, it was pointless to address physical and digital as two (often disconnected) spaces’ (de Souza e Silva 2023, 59).

Still, similarly as in the term *phygital*, the quote shows how de Souza e Silva also references a dichotomy between ‘physical and digital spaces’ (de Souza e Silva 2006; 2023). Concurrently, the term *phygital* but also the definition of the hybrid space by de Souza e Silva implies that digital and physical are dichotomous, thereby opposing each other. Consequently, the digital is not physical. However, this idea that the digital is immaterial and hovering invisibly above us – evoked by terms such as ‘cloud storage’ – is no longer tenable today (Voigt 2021, 161; Suárez Estrada and Lehuedé 2022, 3). The (often violent) sourcing of materials for devices such as smartphones, the effects of server farms on the climate, and the tearing up of asphalt in order to lay internet cables make the physical aspects of digital all too visible.

Other concepts like *expanded space* by Grammatikopoulou (2020) or *interspace* (also sometimes written as *Inter_Space*) by Voigt (2021; 2023) have trouble – like this research, too – with avoiding these traps and dichotomies but try to describe in a more precise and complex way the phenomenon of the dissolving border between the analogue and digital in urban spaces:

The everyday experience of most people now takes place within this continuum of online and offline spaces, whereby the digital networked space, experienced through the permanent use of computers and mobile communication tools, constantly transforms the experience of physical space. The understanding of space that goes along with this implies not starting from two separate poles of connectivity, not thinking in categories of online and offline, but understanding space as a sum of all possibilities: physical, expanded, virtual, mixed, and hybrid. (Grammatikopoulou 2020: 90)

A sum of possible levels and spaces was already part of cities with extremely complex structures before digitalization: ‘the urban is itself an extremely heterogeneous and dense structure, in which different actors act locally and globally as well as materially and immaterially with each other, and both analogue and digitalized communications take place permanently’ (Weber and Ziemer 2022, 38f, translation by the author). But now ‘cities

are dynamic hybrids of digital and analog practices’ (Weber and Ziemer 2022, 38f, translation by the author). Voigt therefore uses the term *interspace*: ‘Cities have long become interspaces, entangled in materialities and virtual worlds’ (Voigt 2023, 1). For Voigt, the ‘Inter_Space is a constant spatial continuum between online and offland,³ expanding the dimensions of analog with digitality and vice versa. Binary categorized boundaries are blurred in it’ (Voigt 2021, 159, translation by the author). It becomes clear to me that the dissolution of dichotomies is decisive to understanding contemporary urban space between analogue and digital worlds and that hybridity is one of the core concepts that is present in all these (de Souza e Silva 2006; 2023; Grammatikopoulou 2020; Voigt 2021; 2023; Weber and Ziemer 2022) and other attempts (for example, Zook and Graham 2018, 391; Lettkemann and Schulz-Schaeffer 2021) to approach the analogue-digital urban space.

In order to move away from a purely descriptive term, and to see the hybrid space between analogue and digital as an emerging possibility with critical potential, I refer to Homi K. Bhabha’s theory of cultural hybridity: ‘[t]he process of cultural hybridity gives rise to something different, something new and unrecognisable, a new area of negotiation of meaning and representation’ (in Rutherford 1990, 211). This understanding makes it possible to understand interwovenness as a process, and at the same time to focus on what is emerging instead of clinging to dichotomies:

[F]or me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘third space’ which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom. (Bhabha in Rutherford 1990, 211)

From my point of view this idea of the third space is an opportunity to again reflect on – and thereby better understand – urban space. In doing so it is important to extend the concept of hybridity from the space to the bodies that are closely linked to technology within it, drawing from (queer) feminist figures such as Gloria Anzaldúa’s *mestiza* (Anzaldúa 1999) which deal with cultural hybridity or Donna Haraway’s *cyborg* (Haraway 1985) that is already focused on bodies and technology.

³ Maja-Lee Voigt uses the term *offland* and explains it as follows: ‘In this composition of words, emphasizing the territorial, what constitutes an urban materiality’ (Voigt 2021, 157, translation by the author).

At the same time the concept of hybridity is important not only for the first step of the Third Space Walk, but for all the steps. It is important to have this complex understanding of hybridity in mind while walking and reflecting, that hybridity is not about only one dichotomy but always several components that come together. The concepts of the third space combined with others can help us to try to observe ourself when we get trapped by the binary thinking that we learned, but it is also fruitful to have it in mind when thinking of the research and how to present knowledge. How can we show a hybrid process, something not binary and not finished, but still transmitting knowledge and inviting others to think about the results and questions raised during the Third Space Walk? Therefore, inspirational works from various authors and artists should just quickly be mentioned: The *Bilderatlas Mnemosyne* by Aby Warburg or the *Psychogeographic Guide of Paris* by Guy Debord. Also the *Arcades Project* by Walter Benjamin, that invites through collected short paragraphs and hypertext – a kind of analogue system of hyperlinks (cf Hartmann 2006, 305) – to get lost and explore unexpected connections between thoughts of Benjamin himself and citations of others he collected. Current works like *Permanente Obra Negra* (2019) by the Mexican author Vivian Abenshushan inspire by multiplying these possibilities of connecting different elements by presenting her work in four versions: As a classic paperback; as a hardcover book in which all the pages have been cut horizontally into three parts and can therefore be combined into individual sections; as an index card box; and as a website (www.permanenteobranegra.cc).

Including the concepts of the third space in a wider sense allows to reflect on one's own binary thinking about ~~analogue–digital~~ spaces, current cities, but also academic thinking and writing. By being open about crossing borders also in the context of how knowledge has to be created and (re)presented, I see the opportunity not only to be able to understand urban space better theoretically, but also to be able to encounter it with a different approach, in a manner that allows new insights.

4. Flânerie: understanding urban space by walking through it

Beside the concept of the third space, of course, also walking as a research method is an essential part of the Third Space Walk. Walking has proven to be an enriching research method in arts, activism and academic research that incorporates reflexivity. Art exhibitions like *Walk!*, presented in 2022 at the Schirn Kunsthalle in Frankfurt am Main, Germany, provide a good overview of various forms of walking and their diverse application in artistic works: from artists like Francis Alÿs (Ulrich et al 2022, 24–27) to Milica Tomić (Ulrich et al 2022, 228–235). The museum director Philipp Demandt

mentions: ‘Artistic practices that involve walking mark social spaces in various ways. The known appears unknown while the unknown seems familiar. The visible becomes invisible while the invisible is made visible’ (Demandt 2022, 33). Additionally, Demandt argues that walking offers a special means of questioning existing concepts in relation to the current urban space, while at the same time creating space for other concepts (cf Demandt 2022, 33). Being able to open up third spaces between binaries by walking is therefore fruitful for my Third Space Walk.

The *Walk!* catalogue also refers to traditional walking practices, mentioning *flânerie*, *dérive* – also known as psychogeography – and promenadology (Ulrich et al 2022). In such contexts, reference is almost always made to the same authors: *flânerie* is connected with Charles Baudelaire and Walter Benjamin and psychogeography with Guy Debord, while promenadology can be traced to Lucius and Annemarie Burckhardt⁴ (Lubkowitz 2020; Rohde and Wildner 2020; Ulrich et al 2022). Often these and other practices of walking get mixed up, though taking a closer look shows that some differences are notable. While *flânerie* is something that someone practices on his/her own, *dérive* should preferably be done in a group (Debord 2006), while strollology has also often been carried out in groups. *Flânerie* was practiced in the context of art and literature; however, for psychogeography and strollology, the artistic aspect is essential, though with a focus on urban policy and often with direct interventions into urban space. In the case of strollology, its academic context, that it is often focused on traffic politics in cities, and its interest in urban but also rural landscapes distinguish it even further from the other two. And, last but not least, *flânerie* is practised in big cities which are generally well known by the person, as opposed to walking through unknown spaces. Nevertheless, all of these practices include the body, with observations based on sensory perceptions emerging from movement being included in one way or the other in the presentation of the results.

In academic scholarship contributions such as the chapter ‘Walking in the City’ (1984) by Michel de Certeau or *Ways of Walking: Ethnography and Practice on Foot* (2008) by Tim Ingold and Jo Lee Vergunst justify the use of this seemingly banal and everyday practice also as an academic research tool. Scientists use walking in a wide variety of contexts and forms: Some practice it in the countryside, others in the city; some focus on what they see, while others try to involve all of their senses. It is notable that some scholars create their own methodology, while others base their approach on existing practices. In academic realms, artistic practices are often used and

⁴ Lucius Burckhardt invented promenadology (cf Burckhardt 2015) together with Annemarie Burckhardt, an artist and Lucius’ wife, but quite often she is not mentioned.

translated into artistic research, or directly framed as a form of ethnography (Pink 2009, 22). Other scholars base their method on existing walking practices. For example, Aldo Legnaro invites us to use *flânerie* as a method for social research. He speaks of a reflexive art of *flânerie* (Legnaro 2010, 282) and describes how a *flâneur* or *flâneuse* exposes themselves to the dynamics of the masses in urban spaces, trying to consciously perceive the space and what is happening in it while at the same time seeking to react to it rather unconsciously (Legnaro 2010, 282). A challenging but thoroughly productive dilemma.

The Third Space Walk is mostly inspired by *Flânerie*, a practice that can be seen as one of the first that understood walking as an aesthetic practice (Rohde and Wildner 2020, 242). To fully benefit of this practice and to use it as a reflexive method in academic research, I examined the characteristics of the *flâneur* by Benjamin – walking alone and slow in a known city, trying to get lost and opening all senses, like mentioned in step three – and updated it with current queer, feminist and postcolonial forms of *flânerie*. In the last years the practice of *flânerie* has been de- and reconstructed: Books concerned with *flânerie* have been published with feminist, queer and (post)migrant perspectives (Elkin 2017; Dündar et al 2019; Iglesia 2019), articles by Black female and male authors have highlighted walking from their point of view (Cadogan 2016; Forna 2018), and there have even been festivals like *Nocturnal Unrest: A Feminist Festival for Theory, Performance and Radical Flâneuserie* in 2021 in Frankfurt am Main, Germany. Today an elementary aspect becomes clear that was not as present in the texts by *flâneurs* around the 19th century: it makes a difference who practices it when, where and how. Reference is often made to the problems of sexual harassment on the street that women experience and being afraid of walking in the dark, to racism and prejudice that Black people experience, to people with prams or older people who encounter other limitations (Kern 2020). *Flâneuses*★ thereby produce glitches in today's technourban cities by walking the streets (Mitrović and Voigt 2025). The glitch is 'an error, a mistake, a failure to function. Within techno culture, a glitch is part of machinic anxiety, an indicator of something having gone wrong' (Russell 2020, 7) and critical geographers like Leszczynski and Elwood follow Russell and include the glitch as a concept to the discourse on platform cities (Leszczynski and Elwood 2022a; 2022b). *Flâneuses*★ practising the Third Space Walk in Berlin and Mexico City created glitches by refusing to be excluded from the urban space, ignoring the borders of analogue-digital urban spaces and thereby opening up third spaces.

Finally, it is important that even if the experience of *flâneuses*★ walking the technourban space can be hurtful and the classic figure of the *flâneur* is often criticized, the last decades show that practising *flânerie* has lost none of

its relevance for reflecting on and at the same time occupying contemporary urban space. It becomes clear that, when mobilized from these marginalized perspectives, *flânerie* offers the opportunity to make more perspectives visible with regard to urban space, as well as to draw attention to social grievances and thus, in the best case, to change them.

5. Conclusion

Both the postcolonial concept of the third space according to Bhabha and the practice of *flânerie* – from Benjamin's *flâneur* to the current *flâneuse** – break down existing dichotomies and thus open up potential spaces outside of them. This combination makes the Third Space Walk so fruitful to question the current state of ~~analogue–digital~~ urban spaces. Discussing and practising the Third Space Walk in groups was so valuable, because it gave me and the participants time and space – that we often do not have and/or take – to reflect on our own as well as together on questions like: How and why do I, we or others behave in public space? What kind of social dynamics can be perceived? What kind of role does digitalization play and on how many layers does it impact our everyday life? The invitation to think outside of the classic dichotomies and instead to see potential in the hybrid and combine it with the technique of free association made it possible to highlight a much wider range of topics that concern women* than usually found in social and academic discourses. At the beginning of the seminars and workshops, the focus of the participants was mostly on smartphones and certain apps but the works that emerged after the Third Space Walk showed a much greater variety of topics and aspects that were relevant to the women*. At the same time they found other creative and artistic ways of expressing themselves in order to transform their experiences and the questions that arose during the Third Space Walk into a published work and thus address a wider audience in a stimulating way and invite them to reflect on topics they care for.

The Third Space Walk is a method that makes it possible to examine contemporary public urban space understood as ~~analogue–digital~~ spaces and finally as a third space. With the premise of understanding the urban space as a third space and then entering it with a practice based on *flânerie*, it makes it possible to focus on the interweaving between analogue and digital spaces. In this chapter I have presented the theoretical development and practical application of the Third Space Walk as a means of better understanding urban space. It became clear how confusingly used terms make such understanding difficult. However, instead of getting lost in definitions of dichotomies, by using the concept of the third space I strive for the possibility of detaching oneself from the respective origins of the emerging space, and instead concentrating on what has been created.

The Third Space Walk method has proven to be very fruitful on various levels. Based on the concept of the third space and the practice of *flânerie*, this method allows for opening up in-between spaces, and making them visible and experienced. The concept of third space itself encourages us to break away from dichotomies, which is quite a challenge. *Flânerie*, on the other hand, seeks to enable different kinds of observations and insights by changing perception and sensual access to urban space and the social structures articulated in it. All this became visible in various research steps, and had a direct effect on the people who contributed across the different phases. During exercises in the seminars and workshops walking in urban space led to a change of perception: on the one hand, in relation to one's own body to the urban space, and, on the other, to the space itself, which one tried to perceive with all of the senses. Further, the exhibition showed how we as curators – an interdisciplinary team aiming to provide a platform for multi-perspective artistic explorations of ~~analogue-digital~~ urban space – were able to create a third space between three languages, two cities, numerous video calls, and the exhibition venue in Berlin.

All of these steps were also about engaging with urban space in order to gain a better understanding of technological developments and their effects, and ultimately to be able to keep up with them. There was thus a constant appropriation of the space; even during the seminars and workshops. When people were out and about in the city, they occupied the space through performative walking and thus changed it, even if perhaps only for the moment. The exhibition was also about creating a space in which perspectives become visible that have been historically suppressed. Dialogue was always invited, because in addition to showing the works, it was also about motivating visitors to think about contemporary urban space and, in the best case, to themselves get involved in order to shape it and make it accessible to more people. I understand it as a great advantage that this method is practised as a group, while at the same time individual subjective experiences are made and then shared with others. This makes it possible to gain a different insight into other experiences. Finally, it helps to recognize other perspectives, to look beyond one's own nose, and at the same time to position oneself in society in a reflective way, so as to be able to exchange ideas and act together.

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