Zombie 3 (1988) (Italy, Director: Lucio Fulci/Claudio Fragasso/Bruno Mattei).
Zoolander (2001) (USA, Director: Ben Stiller).
Zoolander Dance/Jeep Party (2005-), http://knowyourmeme.com/memes/zoolan der-dancejeep-party, accessed 15.12.2013.

4.9 Conclusions

The present chapter attempts to shed light on the connection between space and identity with regard to media. Here, media are defined spatially, as zones of contact, i.e. as areas in which boundaries and differentiations are negotiated. The notion of space in this chapter is specified accordingly. On the assumption that spatial structures are both precondition and result of social practices, the focus is directed to *interstices*, understood as areas that cannot readily be attributed to delineated and clearly defined spaces.

The common feature of the case studies in this chapter is that they establish connections between spatial structures on different levels. This procedure stems from considering media of representation with their possibility of a (projective) re-description of reality. A particularly important point here is in how far boundaries on different levels tend to subvert or confirm each other (or both at the same time!).

Thus the case study on museum thresholds relates two structural levels to each other: the cultural space constituted by the exhibition and the space of everyday life. Thresholds – for instance the entrance area of a museum or even the showcase in a publicly accessible hall – here present themselves as an area of transition and mediation between these two spaces. Their effect can differ strongly depending on the type of threshold. The boundary between cultural space and everyday space can be rendered almost wholly invisible, or, conversely, fleshed out in detail as a *rite de passage* turned into architecture. The case study on the self-representation of Luxembourg teenagers on *facebook* makes a connection between the levels of presentation in the social network, on the one hand, and the real-world self-positioning, on the other. Here one can see that the boundary between private and public space that the teenagers presume as given and attempt to maintain in their social network has more or less already been subverted by the conditions of the medium. At the same time it becomes evident that the teenagers' 'real' self-image does not remain unaffected by the network's structural presettings, e.g. the categorization of other users as 'family' – for instance when good friends are first rubricated as family and then also regarded as such. The case study on language choice in Luxembourg advertisements, by contrast, points to a relatively clear confirmation of boundaries through mediated representation. It shows that the on the whole sporadic mixture of languages in newspaper and poster advertisements in Luxembourg – i.e. the temporary suspension of boundaries between languages 'on paper' – has in the adverts basically the function of reinforcing the existence of national and linguistic borders on the sociocultural (and political) level. In

this case we therefore only find an apparent subversion of borders in mediated representation.

When looking at national and linguistic borders and boundaries, a further distinction comes into focus which plays a more or less crucial role in the other three case studies, that between particularity and universality. The case study on the *Robert Schuman Art Award* of the *Quattropole* Saarbrücken-Metz-Trier-Luxembourg shows that the cultural-political staging, the selection of the award-winning artists and their works as well as the exhibition concept all attempt to link the award's local situatedness to an international or universal claim. As a result, local references become somewhat detached on all levels. This should, however, not go too far if the art region the award is intended to represent or even create is to be internationally recognizable. The case study on the self-staging of the Luxembourg publisher *ultimo*mondo also reconstructs a similar strategy of cultural-political assertiveness. In an even more radical way the publishing house attempts to claim for itself – no matter how ironically broken – a general pioneering role on the foundation of a multilingualism that is taken for granted in Luxembourg. In any event, what both case studies deal with is confirming the boundaries on one level (marking the local origin of artistic or literary works) in order to suspend it on another (an international, even universalistic claim).

The case studies on petrol stations as an interstice distinguish themselves from the other studies in the sense that they are the only ones in this chapter that are based on an empirical survey as well as on the reading of treatment of motives in terms of popular culture. Here the quantitative and qualitative survey (University of Luxembourg, IDENT2 2012/2013) also provides evidence that petrol stations are in more ways than one perceived as a kind of interstice. Under the assumption that the empirical approach opens up a popular semantics of the petrol station, the authors attempt in a second step to also reconstruct their treatment in films of different formats. In these case studies, levels are therefore crossed also methodologically: the focus here is on the interactions between spatial constructions in popular semantics and filmic treatment producing the methodological connection of empirical and hermeneutic procedures. At the same time, there is also in this case a tension between a more local semantics – for the petrol station is at least in external perception representative of Luxembourg – and a cross-border appropriation on the level of popular cultural.

On the whole, we can see that media of representation, understood as zones of contact, can indeed enable 'passages' to be opened up between different descriptive levels (see section 4.1): different figurations of border are placed in parallel to and at the same time contrasted with each other. The levels mediated with each other have a spatial structure in the sense that they make it possible to set boundaries, cross borders and initiate movements in various directions – whether conceived in a concrete or in an abstract sense. The notion of level is, after all, already an exclusively spatial concept. Perhaps media will thus prove to be those very interstitialities the case studies seek to examine.