

Conclusion

International air travel is commonly seen as simply a way of getting about. However, as this thesis demonstrates, many contemporary issues infuse and surround the *Transit Zone*. Immigration, national defence, international politics, logistics, social interaction and cultural fantasy all collide there. This thesis explores the complexity of the *Transit Zone*'s paradoxical collection of sites and systems, which can not be reduced to one single reading. The *Transit Zone* has evolved, and continues to do so, in response to government and international demands, legal problems, technological advancements, logistical and commercial needs, and social changes. In doing so, its evolution redefines and articulates contemporary concerns.

The thesis also reveals the extensive artistic engagement with the *Transit Zone* and the contemporary concerns it articulates. Art is used as a designated imaginative space that challenges the established reality.³⁶³ The art works I discuss change our understanding of the *Transit Zone*, contesting the common perception of it as a ubiquitous space of modernity, which smoothly transports people from place to place. Some art works expose the *Transit Zone*'s roles in controlling access to movement and managing movement. Others contest the construction of bureaucratic and social forms of identity by legal, political, (in)security and commercial interests that have invested in the *Transit Zone*'s structures. And many find fantastical possibilities within the *Transit Zone*.

The first chapter of this thesis lays the groundwork for the discussion of individual art works by arguing that art can critically address contemporary issues. It asserts that the art works approach the *Transit Zone* through a variety of discourses including ethnography and performativity; the works intervene in sites of the *Transit Zone*, temporarily or as permanent public art pieces. All of the works critique the *Transit Zone* through their form and content. They mimic and interrupt its sites and those who enter and work in it, and hence they offer alternative perspectives on the *Transit Zone*.

³⁶³ This is a paraphrasing of Carol Becker's quote used in Chapter 1, page 37.

As was argued in the Introduction, the *Transit Zone* exists in relation to the normative sites of the nation-state and everyday life, yet it reflects these sites in a way that makes these sites 'suspect'. It can be seen as a heterotopia, "a sort of simultaneously mythic and real contestation of the space in which we live."³⁶⁴ The *Transit Zone* is revealed as an internal environment with its own logic, time and expectations. It is separated from the nation-state and the everyday routine, and so acquires an illusory aspect. It generates emotional responses ranging from desire, fantasy and rage to fear. However, the *Transit Zone* is also revealed as a real and functional place, founded with the invention of heavier-than-air flight and evolving alongside it. Its systems and laws are (il)logical responses to the demands and problems of international civil aviation, as are the passenger's emotional responses.

The *Transit Zone* is both global and local, ubiquitous yet unique, nowhere yet site-specific. The paradox of the simultaneously international and national occurs repeatedly throughout the *Transit Zone*, both at its borders and within its sites. The *Transit Zone* exists in exception to the nation-state. It constructs the nation-state's borders yet sits outside them, an international no man's land intimately connected to the nation-state system. This paradox impacts on the management of immigration and security as much as it informs the environment and promotion of the airport and aeroplane. Each international airport and airline constructs itself as representative of a nation or region, yet also positions itself as a global player. Architecture, media, visual spectacle, public art, shops, services and facilities can all serve to identify the international and the unique national character of the airport.

The *Transit Zone* can be considered a limit figure to the nation-state. As quoted from Kierkegaard in the introduction to this thesis, "The exception explains the general and itself the general is thought about not with passion but only with comfortable superficiality. The exception, on the other hand, thinks the general with intense passion."³⁶⁵ Limit figures are exceptions to the general, and so passionately think about what they are in exception to. The *Transit Zone*, a site which is held outside the nation-

³⁶⁴ Foucault, 'Of Other Spaces', 24.

³⁶⁵ Schmitt, *Political Theology: Four Chapters on the Concept of Sovereignty*, 15.

state, casts light on the nation-state's management of movement through the construction of territory and citizenship. It passionately thinks the normality of these systems.

However, the *Transit Zone* itself possesses limit figures who reveal and contest that which the *Transit Zone* represents in contemporary society, and how it constructs and refuses limit figures. Throughout the thesis I have utilised limit figures to chart the *Transit Zone*: the spontaneous refugee and the stateless individual; acts of terror-violence and hijacking; disruptive emotional responses to the environment, expressed as sex, rage and fear; and finally, art works that push at the structures of the *Transit Zone*.

For the spontaneous refugee or stateless individual the *Transit Zone* is a barrier, and sometimes a prison. It represents the inhospitable nature of the contemporary world polity, which excludes the undesirable from itself. These limit figures reveal that the *Transit Zone* and the nation-state construct their borders to filter movement and exclude undesirable movements from even entering the *Transit Zone*. The limit figure of terror-violence thinks passionately about discourses of (in)security. Each successful act of terror-violence exposes the workings of security practices and reveals how promises of security frame political practices internationally.

The passenger's experience of the sites of the airport and aeroplane are in part shaped by their separation from the normative space of the nation-state and their everyday life. Disruptive emotional responses such as air rage and inappropriate sexual behaviour upset the social conventions of behaviour within the *Transit Zone* and reveal the stress that this separated space places on the passenger. These limit figures create changes within the *Transit Zone*. The systems tighten to eradicate them or open to cater for their needs. These systems are conceptual, contractual and physical, appearing in relation to security, logistics and social re-imaginings. They demonstrate that international air travel is constantly used to reconceive our world.

These paradoxes, management systems and limit figures are explored in detail in four chapters, each chapter focussing on a different aspect of the *Transit Zone*. Chapter 2, *The Transit Zone and the Nation-State*, examines how the *Transit Zone* rethinks the location of the border, arguing that the border is constructed through the confluence of nation-state and international interests. As the ongoing development of solutions to the management of movement (such as the Schengen Acquis and Preclearance) demonstrate, borders are concepts and contracts as much as they are physical edges to territory. They are created by the management of data as much as by the scrutiny of physical movement. Micro-borders, that is, borders separated from the physical edge of a nation-state, are able to be placed anywhere without reference to the physical territory of the nation-state.

In Chapter 3, *(in)Security at the Border*, the physical construction of the *Transit Zone* is analysed as an excluded space in response to the discourses of (in)security. The two forms of clean space, a space clean of weapons, and a space clean of undesirable movement represented by terrorists, criminals and illegal migrants, are intimately connected to the construction of the *Transit Zone* as an excluded space. They physically reinforce its separation from the normative space of the nation-state and contribute to the construction and control of the nation-state border. While in existence prior to 2001, (in)security discourses around the *Transit Zone* have gained currency since the events of September 11, 2001. This chapter argues that nation-state security is linked to the security of civil aviation through the construction of (in)security around undesirable movement represented by terrorists, criminals and illegal migrants.

Together, these two chapters position the *Transit Zone* as constructed by control and containment systems. These systems manage movement by conceptually and physically excluding the *Transit Zone*, and the passengers within it, from the normative space of the nation-state. The *Transit Zone* and nation-state construct categories of desirable or undesirable movement, low or high security risk. Those suspected of illegitimate action, falling into high risk or undesirable categories, are denied trust, scrutinised and even banned from movement.

In Chapter 4, *Passenger-Object, Passenger-Subject*, the *Transit Zone* is described as a site of multiple imperatives that both de-individualise and reactivate the individual's subject position. The passenger is a complicit unit of movement who must traverse the *Transit Zone* in timely accordance with these orders, subsuming their individual desiring self to the imperative of movement. Simultaneously, the *Transit Zone* reactivates the individual's subject position through the use of media, enriched environments, consumer opportunities and spectacle. The passenger must negotiate these changing positions just as the *Transit Zone* must negotiate the changing needs of its various interest groups, including those of the passengers.

Chapter 5, *Reimagining the Transit Zone* explains why and how individuals respond with fantasies, regression and aggression to the demands that the environment places on them, in turn placing demands on the *Transit Zone* – demands that their (un)reasonable expectations be met. As can be seen, the *Transit Zone* incorporates magico-religious possibilities; its spaces can be approached as transformative and liminal. It is a site for erotic encounters (with or without consequence) and the negotiation of gender identity. It generates fear and anxiety in individuals both through the potential for disaster and the stress of the environment. The *Transit Zone* is not a neutral space – it requires mental, emotional, physical and spiritual negotiation at all times. *Reimagining the Transit Zone*, uses artworks to demonstrate the diversity of associations, relationships and potentialities present in the *Transit Zone*. Within the crannies of its systems, the *Transit Zone* has evolved into a rich and diverse cultural icon which houses desires, fantasies and resistances to its standardising logic.

Overall, this thesis celebrates and critiques a form of movement that has become embedded in our social and political world. However, it has become so usual for many of us to inhabit the *Transit Zone* that we forget to consider its implications. The fantastic dream of air travel has changed into a mundane reality informed by fear of the next disaster. But airports and planes represent contradictory realities. They are monuments to modernity, freedom of movement, economic development and global society. They are also spaces of government control, exclusion, psychological stress and the limbo of transit. As such the thesis

endeavours to bring about a new awareness of a site, structure and process: the *Transit Zone*. A conceptual and real environment, it shapes our conceptions of territory, geography, acceptable control and scrutiny. It constructs those who enter it as both objects – units of movement, and as subjects – individual, desiring consumers. It is a site of artistic, critical engagement. It is an expression of a culture's aspirations, fears and fantasies.

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