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**Heterotopias in “Alita: Battle Angel” and Stelarc's “Reclining Stickman”:**

*Multidimensional construct beyond the physical realm.*

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## Abstract

The concept of Heterotopia is a multidimensional construct that offers flexibility, enabling artistic creativity in creating unusual spaces and places beyond the physical realm. Various observations of space suggest insight into interaction in a physical-ideological sense. It is an exploration of place and space through qualitative-descriptive research, conducting observations and analysis based on the spatial turn of Foucault's Heterotopia. The dystopian context of Iron City and Unusual Zalem in the cinematic setting of "Alita: Battle Angel" and Alita's transformation contrasts the transhumanism of Stelarc's "Stickman" performances. This clearly shows us that art and philosophy are intertwined in the contemporary context. Complementing each other, their symbiotic coexistence gives weight and meaning. Observing technological progress, a place limited to a physical location is already questioned in the context of art and collective experiences as global citizens. Being aware of decisions in the artistic domain and executing the philosophy of a spatial turn *par excellence* in designing and manipulating place and space is essential.

Keywords: Space and Place, Heterotopias, Non-places, Third-place, Transhumanism, Michel Foucault, Henri Lefebvre, Yi-Fu Tuan, Marc Auge, Arnold van Gennep, Edward Soja, Alita: Battle Angel, Multidimensions, Stelarc.

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## Introduction

Heterotopia is a multidimensional construct due to interpretive flexibility enables artistic creativity in creating unusual spaces and places beyond the physical realm. Science, art, and anthropology allow us to understand and find ourselves in how we think about places and create them. It is challenging to define a place because it is so fundamental and general that we rarely consider needing a definition.

This essay consists of three parts. The first part is an area of theory and represents the general principles of the spatial turn. The point of reference for my consideration is the concepts formulated by Yi-Fu Tuan, Henri Lefebvre, Arnold van Denep, Mark Auge, Edward Soja and Michel Foucault, particularly the concept of heterotopia. The theoretical part introduces the triad, non-places, and liminality. These theories are needed to discuss Michel Foucault's heterotopia concept. Even in the most imaginary creations crossing the boundaries of what is human, it returns to the question of how transhumanism and heterotopias intertwine in the contemporary context. Heterotopia is a “device” for explaining and creating spaces between which we can move in a multidimensional space, which interpenetrates each dimension of imagined or physical space. It is a “device” to express artistic creativity broadly in the personal, spiritual, abstract, and external physical space. Heterotopia could be interpreted in many ways, and most spatial turn theories are subjective. Through various observations and interpretations of space, it is possible to seek answers concerning interaction in a physical-ideological sense. As a result, spatial turn illustrates and explains how these principles are implemented. My interest in science fiction directs the examples I have chosen. I found no sources analysing *Alita: Battle Angel* and Stelarc's “Reclining Stickman” through heterotopic lenses. It is a niche combination, and Foucault's philosophy can bring a new perspective into the artistic domain.

The second part contrasts transhumanism and heterotopia in artistic activity in the movie *Alita Battle Angel* (2019), examining the space in which the main character moves. The film set is a heterotopic system generating various heterotopias where people transcend their human condition, achieving a new status. Iron City is a heterotopia of crisis, deviation, and illusion. Its poverty and crime sharply contrast to the “Zalem for elites” - explains

director Robert Rodriguez. Zalem, as a metaphorical watchtower in the panopticon, showcases the alienation and polarisation in modern societies. Alita challenges the techno-culture, and her existence is heterotopic.

The third part contrasts Stelios Arcadiou as the subject of embodied heterotopia. Experiencing the empirically surrounding space aligned with heterotopia principles. Stelios is an artist who studies the relationship between the body and technology and the possibilities of technological improvement of the body, controlling it and creating real and unreal heterotopias. Stelios prostheses are supposed to improve the human body but can also be a specific heterotopia medium.

Looking at conceptual and cinematographic art through observation, analysis, and deconstruction through the optics of spatial turn carries a load of inspiration in artistic directions. Most imaginary creations push the limits, leading to valuable exploration of how transhumanism and heterotopias intertwine in the contemporary context. The benefit of such research is a showcase of executing the philosophy of a spatial turn in designing and manipulating place and space. Both examples allow us to consider our assumptions, as contemporary culture's discourse is saturated with space-related issues.

In diasporic populations, where people long for places, whether or not undertaking travel, everyone who has been on a trip knows the state of emotions of leaving home, awakening somewhere in a new place and arriving at the destination. Science, art, and anthropology allow us to understand and find ourselves in how we think about places, how we create them, and what happens when we leave. It is challenging to define a place because it is so fundamental and general that we rarely consider needing a definition. In anthropology, the matter is even more complicated. The anthropological definition of a place is a space with some identity, which most often comes from the existing “now” or “past” interpersonal relations related to a given space.

## Theoretical Framework

The human experience is spatially structured around three pillars of perceived, imagined, and experienced space, known as the triad (Henri Lefebvre, 1991, p.33). They consist of knowledge and ideas about space expressed through symbols in the spiritual space and seeking higher realities. The space lived or experienced is the external context in which social life occurs (Henri Lefebvre, 1991). Spatial practices take place in a common-sense perception of space, where people take its existence and objectivity as an intellectual space for reasoning for granted. Representations of space are imaginary, but when conceived as real, they can be used for creative activity. Physical, material space exists all around us, where places are points in that space that, for several reasons, we consider significant enough to be identified and separated. Life is focused on the places between which we move through amorphous space with some regularity. According to Yi-Fu Tuan (1930 - 2022), space becomes a place if we are familiar with a specific space. "All people undertake to change amorphous space into articulated geography" (Tuan, 1977, p.83). Experiencing the empirically surrounding space in which the observer is moving. By places, we orient ourselves in space as people or participants of an event, citizens of a country or community members.

We usually consider the space between places in the distance from point A to point B. Unlike places, these spaces have no identity (Augé and Howe, 2006, p.78). They are not a commemoration of an event. No one lives in them or uses them to find a sense of real or symbolic connection with others, even if there are others. These spaces have fixed utility functions but are not attached to human identity. The French anthropologist and philosopher Mark Augé (1935) called these spaces "non-places"; however, interpretation of these spaces is subjective (Augé and Howe, 2006, p.2).

Liminality is a neologism; many artists have become fascinated by the aesthetics of places and the unique sense of discomfort and anxiety accompanying liminal spaces. An example of this phenomenon nowadays was the pandemic when life was suspended uncertainly. This came about because border territories challenged what we thought we took for granted. Our beliefs, protections, and cognitive approach have been reformulated to adapt to the changes where cyberspace emergence has played a significant role as a place

of interaction (OUP accepted manuscript, 2022). Anthropologist Arnold Van Gennep (1873-1957) used the term “liminal” to describe the confusion and ambiguity that occurs in any process of change or transformation and associated this idea with rites of passage or initiation, referring to those periods in which an individual manages to acquire a new status (Arnold Van Gennep, Vizedom and Caffee, 1960, p.21). The liminal space is transformational, unlike “non-place” transitional. It is a time of change where we often feel lost, moving through inhospitable territories and unable to find the exit door to the safety of a familiar place.

In search of places, different forms appear to coexist. The panopticon is the archaic model of an ideal prison proposed by the lawyer and philosopher Jerry Betham (1786). It is a characteristic creation of a place which, apart from being a place, has an additional meaning, something disturbing (Foucault, 1986, XIX), thought-provoking and concentrated as a picture projected into camera through lens, where the world looks “compressed” in the broader scope. Foucault derived his understanding of Heterotopia from the panopticon, and it can also be said that he discovered a new spatial dimension and proposed the concept of Heterotopia to describe such a state of place as a particular idea of locating the occupancy of space. Based on a piece from “Of Other Spaces”, we already know that on the other side of the mirror, there are utopias and heterotopias at the same time, where Foucault's idea of heterotopias was shown strange places other than all of them, unlike utopia, they are accessible, and we are aware of their presence next to us, we could put it in such a way that utopias can be imagined. In contrast, heterotopias are deliberately placed next to us to be some reference point (Foucault, 1986, pp.24-26).

The prison is a current example where all modern surveillance tendencies are concentrated in one place and reproduced elsewhere. Heterotopias, apart from the fact that they are physically existing places, have some fulfilling function, presentation of a discursive ideal, especially the one for the currently dominant power because this power will have the right to arrange this place in its way or to reverse its order if inside we have a reinforcement of the sense of horror. In his text, Foucault gave six rules for heterotopias (Foucault, 1986).

- Each culture produces its specific heterotopias.
- Heterotopias Can Change Functions.

- Within a single heterotopia, there can be various incompatible spaces.
- Heterotopias have their temporality (heterochrony).
- Assumes an opening and closing system.
- Performs functions to the rest of the space.

An excellent example of incompatible spaces can be a cathedral, where when looking up, we usually see paintings of the sky (heaven), where we can feel as if we were in between the transient world and the world of eternity. Foucault also distinguished several varieties of heterotopia: crisis, deviation, illusion, and compensation (Foucault, 1986, p24).

**Crisis** refers to privileged, sacred, or forbidden places where individuals are in a state of crisis in relation to the rest of society.

**Deviation** is where individuals stay with deviant behaviour towards the required norm, such as in psychiatric hospitals and prisons.

**Illusion** is created as a reaction to real places, creating a space of illusion that reveals all real space.

**Compensation** brings to life a 'space' that is different, another real space, as perfect, as precise, as well ordered as ours is disorderly, badly constructed, and confused (Stone, 2013 p.3).

Tuan saw that place and space were interconnected (Tuan, 1977, p. 57). Heidegger's concept of place is not the physical context but the being in the place (Heidegger, 1996). This perspective points to subjectivity rather than to the geographic place. Life is a liminal dimension, a transition between birth and death, where we develop through different phases. This shapes who we are and what we become as posthumans. Observing technological progress, a place limited to a physical location is already questioned in the context of collective experiences as global citizens. According to Tim Cresswell (1965), a place is understood as an open and dynamic location. A place is a process, and so it is not but becomes; It brings together many different histories, so it does not have a single, historically determined identity (Cresswell, 2009). Heterotopia makes it possible to exist on both sides of different worlds contradicts the traditional way of orienting ourselves and things. This can be demonstrated in artistic activities by executing qualitative-descriptive research.

## Dystopian Heterotopias

The comparative material is an artistic activity in the “Alita: Battle Angel” (2019). Alita is the main protagonist in the manga titled “Gunnm” by Yukito Kishiro in a motion picture adaptation by James Cameron and directed by Robert Rodriguez. It explores the dystopian context of Iron City and Zalem, followed by the main protagonist's Alita narrative. This chapter conducts observations and analysis based on Foucault's concept of Heterotopia.

Heterotopia is a real place outside of all places in physical and mental dimensions. These places are different from all places, which reflect and, at the same time, remain opposite to the notion of utopia (Foucault, 1967). Often, dystopian literature manifests the environment as isolated and paradoxical, mirroring utopias (Gibson, 1984). The setting of the world of Alita is constituted of non-places, liminal spaces, and heterotopias. Iron City, a place filled with scavenged and repurposed technology, is a place of transition and change. Cultures from all over the world arrived in Iron City to find shelter, producing its specific heterotopia. Iron City in the post-apocalyptic world is a counter-place (Foucault, 1967). With its poverty and crime, in sharp contrast to the Zalem for elites, “You have to be born up there, so it’s very elite in that way”, explains Robert Rodriguez (Empire, 2018), a reflection of real space, an untamed, nobody's world after the collapse of civilisation. Through the lens of postmodernist Fredric Jameson (1934), heterotopias can be seen showcasing the alienation and polarisation in modern societies (Jameson, 1991).

Iron City is a metropolis surrounded by a dystopian reality away from the scrapyard; it is a strong notion of heterotopia. It is a “world inside the world” (Foucault, 1967) due to multiple realities, the ‘beauty’ and ‘danger’ seen through Alita's perspective. Enriching the reflection on the anthropology of heterotopia, we can see the similarity between the panopticon and Zalem in relation to Iron City. Zalem over Iron City becomes metaphorically a watchtower in the panopticon with the “like a prison officer” antagonist “Nova”, who can see everything, creating the illusion of freedom. Such a state of place of locating the occupancy of space is sharply linked to heterotopia. It can also fulfil an orientation function by comparing this, for example, to the London Eye. Roland Barthes pointed it out when describing the Eiffel Tower (Barthes, 1997).

Iron City – a bustling melting pot of a metropolis. While it has its dark patches, it's no bleak urban nightmare. "We didn't want it to be dystopian because it didn't feel that way in the graphic novel," Rodriguez reasons. "You're seeing the city through Alita's eyes. Everyone else might think this place is a dump and dream about Zalem, but she sees the beauty in it and that's why the audience is presented it in that way. And then she learns about the dangerous side – even in the trailer it begins very innocent and beautiful and she's riding around on a bike, we're seeing it through her perspective. Where Hugo is actually saying, 'It's a harsh world down here' – because he knows the reality of it. And then we see that collide with her world, the danger of the city, and the threat of being who she is."

(Empire, 2018)

Iron City can be viewed as a heterotopia of crisis, deviation, and illusion. Crowded by cyborgs, hunter-warriors (hunter-warriors have the function of police in Iron City), and rebels such as Alita herself, we can see hallmarks of heterotopia of deviation. It is a place where those who do not fit into the conventional societal structure of Zalem (refuge and community). Heterotopia of illusion is also prominent to compensate for the anxious reality



Figure 1 "Hydro-Wall" *Alita: Battle Angel* 2019 [Film] Robert Rodriguez

in Iron City. (Foucault, 1986, pp.22-27). Iron City also defines the rules of the closure and opening system, which make the space permeable but isolated it by fig.1 "Hydro-Wall". "If you were to go and put your hand over the Hydro-Wall, it would probably take your hand off," warns Rodriguez. "That's

what keeps the city walled" (Empire, 2018), which aligns with the fifth rule of heterotopia as a symbolic and physical barrier. Finally, it performs a function for the rest of the space, the sixth rule of heterotopia, generating goods in the factory, serving resources and being a scrapyard for Zalem (Foucault, 1986, p.26).

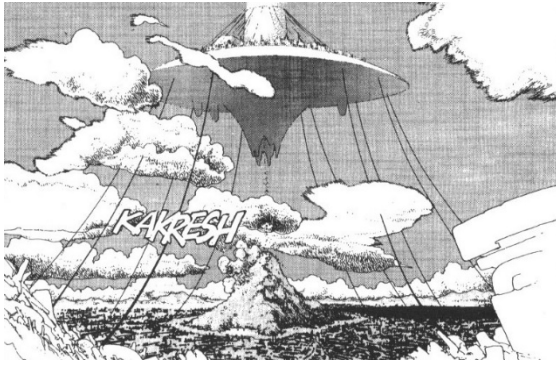


Figure 2 Zalem from *Gunnm* 1991 Manga Yukito Kishiro [Print] 9 Volumes



Figure 3 Zalem *Alita: Battle Angel* 2019 [Film] Robert Rodriguez

Places like unusual Zalem fig. 2, fig.3 hovering over Iron City stand out because of their "otherness", contradiction, or transformation (Henri Lefebvre, 1991). They represent the inversion of spaces in relation to the "ruined skyscrapers"; heterotopias are not utopias (Foucault, 1967). Zalem covers the sky view of Iron City metaphorically overshadows it, creating a dominant power. Zalem is privileged, contrasting sharply with Iron City's chaos, poverty, and technological scrapyard, creating 'incompatibility' driving the narrative tension. Cultural differences between the two spaces represent two distinct societal and spatial entities representing the third heterotopia rule. Zalem is also Crisis-Heterotopy; no one can enter, and climbing on the cargo tube is prohibited under the (usually death) penalty of releasing knife rings rotating downwards attached to the tube (Foucault, 1986, pp.22-27).

The "Motor ball" (practice space) can be seen at 18m21s in the video (Rodriguez 2019). It is ambiguously a function of a non-place and heterotopia simultaneously in the film, and it is a temporary asylum and playground. The juxtaposition of several spaces in one



Figure 4 Motorball Arena *Alita: Battle Angel* 2019 [Film] Robert Rodriguez

place can be sharply illustrated in the "Motor Ball" night tournament fig.4 taking place in the arena, "They're funded and paid for by Zalem because that's how they get their entertainment up there, they have the people in the lower world do these gladiatorial games for them," explains Rodriguez (Empire, 2018). It shows the creation of a permeable space, but at the same time, it has a separating function.

Night tournaments break with conventional time and introduce an unusual time, the heterochrony (Foucault, 1986, p.26), since it processes what is not seen daily. Clearly, the

cinematic space is a heterotopic device generating various heterotopias. Night reveals a different cyberpunk space of the Iron City by creating a space of illusion. Hye Jean Chung, who studies special effects in cinematic productions, writes about spaces that refer to the idea of heterotopia encompassing reality and imagination (Chung, 2018, p. 57). Advanced and complex visual effects create dystopian and utopian elements in *Alita: Battle Angel*. Iron City contrasts with the unusual Zalem, digitally combining heterotopic spaces virtually and physically in a transhumanist narrative.

*Alita* is a hero of a dystopian society transitioning from the past to an unclear future. The liminality of transhumanism (Arnold Van Gennep, Vizedom and Caffee, 1960, p.21) has emerged in the progress of civilisation, where the constant use of new tools affects the categories of identity and social structures (Gibson, 1984), where the post-human appears on the horizon as the consequence of technological advancement. The creation of real and unreal space in such novels is strongly linked to the concept of heterotopia in cyberpunk literature. After expanding her body with the help of biotechnology, Alita discovers new possibilities and experiences. Although, at first, it seemed that evolution would be related to developing cognitive abilities, a series of events led her towards spiritual development. Initially focused on exploring phenomena in matter and cognition, her path changes toward



*Figure 5 Alita Room 2 Alita: Battle Angel 2019 [Film] Robert Rodriguez*

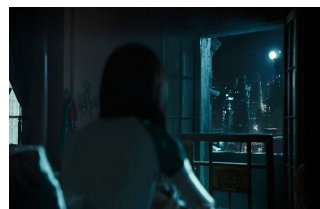


*Figure 6 Alita Room Alita: Battle Angel 2019 [Film] Robert*

mechanical, falling in love with Alita.

spirituality and emotionality, where Alita discovers true love. Hugo transcends his limitations and recognises true spirituality and humanity in a person whose body is

*Alita's* life turns around ruins, remains of civilisational skyscrapers and non-places. Regardless of the surrounding fatalism, she can find a place to reveal her desire to become a warrior fig. 5. Her room fig. 6 functions as a heterotopia in her life, where she can be "the other".



*Figure 7 Mirror scene Alita: Battle Angel  
2019 [Film] Robert Rodriguez*

Alita perceives her body the same way as avatars, which makes the person inside the device present and hide their true identity. She receives a “feedback loop” (Maye-Banbury, 2021) of the manifestation of her transhumanism when she sees her reflection fig.7 in the mirror and recognises herself metaphorically and physically. According to Foucault, a mirror is a heterotopia as a space that juxtaposes ‘incompatibility’.

The mirror is, after all, a utopia since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy.

(Foucault, 1986, p24)

The people of Iron City transcend their human condition, achieving a new status (Arnold Van Gennep, Vizedom and Caffee, 1960, p.21). Highlighting characteristics of the transhumanist subject coexistence between organic and inorganic life categories challenging human identity. Donna Haraway argues, “Michael Foucault's biopolitics is a flaccid premonition of cyborg politics, a very open field” (Haraway, 2016, p.8), suggesting expansion and adaptation of Foucault's theories. Chung also adds an important element by influencing the narrative of biological-mechanical life. (Chung, 2018, p. 57). Alita challenges the technoculture. Her existence is heterotopic, embodying a space between human and machine, reality and fiction (A, Muarifuiddin and Masri, 2021). She is proficient in the ancient martial arts and also a ‘rebel’, which is aligned with Foucault: “Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power” (Foucault, 1978, p.95) Heterotopic cyberspace has many dimensions in which reality, materiality and unreality are mixed (Young, 1998).

## Cyberspace Heterotopias

To point out the contemporary thinkers for this consideration, Stelios Arcadiou (1947) is the subject of this part, and how his vision emerges with embodied heterotopia is well aligned with the transhuman narrative in the movie *Alita: Battle Angel* and *Heterotopias*. Acquiring new meanings and designations and challenging the conventional notions of space and identity (Roux, 2019). Stelios is a performance artist known as Stelarc. With the help of various prosthesis controllers, he changes the nature of a person's identity and how he functions. It is worth shedding light on the interpretative possibility of Michael Foucault's considerations from a slightly different angle by exploring artistic expressions in contemporary art and the interplay between domains. Through Edward Soja's lens of trialectics of spatiality (Soja 1996 pp.8-12), the 'Third Space' provides a framework for multilayered heterotopias. The third rule of heterotopias reflects the multilayered complexity; this can be interpreted as Stelarc's effort to transcend traditional spatial conceptions.



Figure 8 Stelarc "Third Ear" 2007



Figure 9 Stelarc "Reclining Stickman" 2020

In Stelarc's performances "Reclining Stickman" (2020) fig.9 and "Third Ear" (2007) fig.9, the element of incompatibility is immediately aligned with heterotopia principles: integrating the body with technology, it is an existence that has the characteristics of an alternative being of a chimeric nature, composed of a series of bio components and technological prostheses that function in reality and augmented by a cybernetic dimension. Stelarc's blending of biological and technological elements creates a metaphor that I shall call "room for interpretation", which aligns with the concept of echoing Soja's exploration of

spatial dimensions (Soja, 1996, p.34-35). Soja is discussing the right to otherness in the context of what is thought, lived, material and metaphorical, opening up a new domain. This refers to a fifth heterotopia rule: a system of opening and closing (Foucault, 1967); during his performances Stelarc is experiencing a physical feeling where the audience can only observe him. This aligns with the heterochrony by remotely controlling his body through cyberspace in heterotopic optics, in which Stelarc resembles a cyborg.

Cyberspace, which is heterotopia in itself, can be seen as unlimited, but compared to the real world, it has some limitations, such as language or cultural limitations. The experienced space, both virtual and physical, such as in Stelarc's performance "Reclining Stickman" by controlling the joystick and remotely controlling Stelarc's body via the Internet: one could say it has a hybrid status. Soja mentions this in his discussions: "The two terms that come to mind the fastest are virtual reality and cyberspace" (Soja, 1996, p. 240). Reality augmented by cyber dimensions seems 'incompatible', linking to Foucault's third principle of heterotopia (Foucault, 1986 p. 124) through the manifestation of organic-technological elements. In his dissertation, Young refers to this comparison to social media (Young, 1998). So, it can be concluded that a new space is being created in the "heterotopic cyberspace" that is everywhere and nowhere. Based on the idea that heterotopia is where technologies break down. On the basis of the above arguments, I would like to draw attention to my observation, from which I conclude that Stelarc, in his works, "moves between dimensions" according to Henri Lefebvre and Edward Soja (Soja, 1996): The first space of the tangible physical sphere: the second space, the imagined one, ending with the third imaginary space as well as the real one, i.e. the hybrid reality. This allows us to understand the complexity of heterotopia through trialectics of spatiality (Soja, 1996, pp. 8-12). "Moving between dimensions" is the right consideration because the artist experiences the space. It is imaginary but manufactured. It is a creative recombination and extension of spatiality. "Ultimately, heterotopias can be physical or mental spaces that act as 'other places' alongside existing spaces" (Stone, 2013, p.3). They are heterotopias, coexisting in biological-technological environments.

It is possible to point to the mainstream that defines Stelarc's cyberspace in terms of heterotopia. Utopia is an imaginary place; it treats cyberspace as a mirror image form of existence in the real world (Foucault, 1986). Stelarc's visions shape the discourse of future

transhumanism, where he focuses on "Alife" (Aguilar et al., 2014) by using the human body as a unique medium to create heterotopias. The human dimension becomes questionable and is merely a linguistic construct. The future of the body should be based on human-machine symbiosis, which is why the cyborg figure is so important in Stelarc's deliberations (Abrahamsson and Abrahamsson, 2007). Stelarc's research brings a new perspective and inspirational load to science fiction discourse, potentially leading the world of conceptual art to transfer into the cinematic domain or vice versa to be inspired by Alita: Battle Angel and transfer these ideas to the gallery space.

## Summary

Conceptual art and the philosophy of spatial turn discussed in the examples of Alita: Battle Angel and Stelarc's "Stickman" prompts us to reconsider our preconceptions. Even in the most abstract constructs that go beyond human limitations, the question of how transhumanism and heterotopias are intertwined in this dissertation is revisited.

That is why I want to propose a thesis: **Heterotopia is a multidimensional construct.** Due to interpretive flexibility, it enables artistic creativity in producing unusual spaces and places beyond the physical realm.

The complex space of multilayered heterotopia exists where the concept of crossing dimensions is usually imaginary and used in science fiction literature, bringing the opportunity to travel into another realm. However, Stelarc's research shows that we can change dimensions through heterotopia. Cyborgs, cyberspace, transhumans and post-humans are significant entities in the structure of dystopian science fiction. Over time, they took on the roles of adversaries, rebelling and fighting alongside and with homo sapiens. They were initially fictional characters acting as a mechanical servant. Another key theme that has evolved in dystopian science fiction is narrative inspired by countercultural theses. Stelarc's performances show us that art and philosophy are intertwined and complement each other, their symbiotic coexistence giving weight and meaning to what he does, crafting Heterotopias. He presents himself as a cyborg-like figure who takes up the issues of post-biology, the mechanical body, the real and the virtual space.

I want to draw attention to possible directions for further research and praxis. For a deeper examination of how heterotopia can change their functions, the semantic meaning of participation in specific spaces and places and the way to change dimension. Due to the limitations of this work, theoretical exploration in depth of the concept of habitus by Pierre Bourdieu, ontologies of place by Michel de Certeau, rhizomatic Image of Space by Gilles Deleuze and parallax view by Slavoj Žižek to delve deeper into the spatial turn and maybe change, adjust, or confirm or shift the paradigm of this exploration. Even the most imaginary creations and extraordinary places that push the limits of humanity lead to valuable exploration of how transhumanism and heterotopias intertwine in the contemporary context.

Contemporary discourse is saturated with space and place. And seems to be essential that the creative domain should be aware: even having the best artistic instinct. Our decisions should be conscious: executing the philosophy of a spatial turn *par excellence* while moving between dimensions, designing, and manipulating place and space.

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