



## METADATA

**Title:** Spatial settings of writing, heterotopias of reading

**Other Titles:** The architecture of art praxis

**Language:** Greek

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**ISBN:** 978-618-228-160-4

**Subject:** HUMANITIES AND ARTS

**Keywords:** Reading / Site-Writing / Visual Spatial Miniatures / Text / Pastiche

**Bibliographic Reference:** Daflos, K. (2023). Spatial settings of writing, heterotopias of reading [Undergraduate textbook]. Kallipos, Open Academic Editions. <http://dx.doi.org/10.57713/kallipos-392>

### Abstract

The book pursues a writing from many voices and from many languages, which address how literature and art are able to introduce tools and methods into theoretical research, as well as how material spatial (critical) practices allow possibilities of transferring writing, 'voices' and 'images' from texts to other places of meaning (as in visual micrographs). In this context, physical location becomes text in the processes of site-specific writing, which (the text) itself has many different specific sites that can become objects of processing. The artistic subject in the threshold position of "writer and reader" at the interface of an internal dialogue (with the self), as well as an external one (with the referential personal and collective "library"), in the context of the textual relations involved (both trans-poetic and intra-poetic),

interposes creative inventive mechanisms, different methods or tactics of writing (potential literature, surrealistic, etc.), and also different techniques and modes of reading (e.g. imaginative, unconscious, of lost characters, poetic misreading, etc.) via archetypal patterns (such as labyrinth, rhizome, circular and linear routines, etc.). The entangled "image" of imagination and memory that arises in daydreaming meets the performative handmade realization of materiality in the constructional acts. The Appendix in this book presents the plastic spatiality of the text, in the times of the workshops in the laboratory, as embodied gestures with applied technologies on the page as so as performative praxis around the paper. The spatial micrographs (miniatures) correspond to the mirrored (heterotopic) constitution of personal microcosms.

