

[...] ELLIPSES JOURNAL FOR CREATIVE RESEARCH

OPEN CALL SPECIAL ISSUE

CORROSIVE SPATIAL PRAXIS

Graham
Foundation



UNIVERSITY OF THE
WITWATERSRAND
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[...]

OPEN CALL FOR SUBMISSIONS

SPECIAL ISSUE

CORROSIVE SPATIAL PRAXIS

CONTEXT

The frontier of spatial practice in the Global South is confronted with environmental, economic, and social challenges that have altered the role of spatial practitioners, moving away from traditional practices towards more innovative and transformative ones that challenge the norms and reshape the landscape of what spatial practice is and could be. The Venice Architecture Biennales 2021 and 2023, which explored the key themes “How will we live together?” and “The Laboratory of the Future”, have shown that we need a new approach to reimagining spatial practice on the African continent and beyond. These recent curatorial gestures by Hashim Sarkis and Lesley Lokko point to the importance of architecture as a form of research and exploration that, while still engaging with the built environment, becomes much more of a formation of critical and corrosive imaginaries that are not directly at the service of the economy’s architectural and spatial practices commonly seem to support. Instead, engaging with the broader landscape of critical and curatorial praxis, much as the arts have done globally since the 1960s and 1970s. These spatial imaginaries raise questions about whether to build at all, what to build with, or even suggest forms of deconstruction or demolition. They also raise the question of how and with whom we shall live in community, including practitioners who design for different living beings — animal, vegetal, mineral, microbial — across boundaries and at scales ranging from the microscopic to the planetary.

THE CALL

We suggest that these shifting poles represent a corrosion of spatial praxis, and a blurring of boundaries around the spatial imaginary between architecture, urban spatial thinking and the arts. In this Special Issue of [...], we are looking for corrosive practices in four dimensions:

EXPLORING SPACES. In post-war Paris, the Situationists introduced “dérive”, drifting through the body of the city, as an artistic research approach to note the specific atmosphere of buildings, places and sites. They set out their findings in a new form of mapping called “psycho-geography.” Since then, a whole new range of approaches has developed. We are seeking practices that explore and map urban spaces in new ways, including hybrid formats between disciplines.

RE-CODING SPACES. In current tendencies towards a circular economy, buildings and public places are often re-coded and modified rather than torn down. In the process, artistic research plays a significant role by serving as a hinge between the old and the new, collecting the memory of the building or public place and opening it up to its new use. We are looking for practices of re-coding that open up innovative ways of dealing with urban space and add new layers to the urban palimpsest.

PROJECTING SPACES. Conceiving utopias for urban space has long been a cherished field of work for artists, architects, and urban designers alike, and recently, new social practices and their connection to the emergence of new social practices have once again become a focus of attention. While social structures are reflected in urban space on the one hand, the design of urban spaces on the other opens up new forms of living and living together. In this vein, projecting transformations and utopias has increasingly become a joint adventure among artists-researchers, architects, urban planners, and other disciplines. We are looking for practices of projection that address the entanglement between spaces and social practices and explore ways to foster cohesive neighbourhoods.

PRODUCING SPACES. Over the past years, there has been a renewed interest in discussing the production of space (as a web of sites, meanings, and orientations) in a wide range from haptic, embodied place-making to institutional planning and decision-making. On one end of the spectrum, the outlines of places emerge through religious rituals (such as the Eyo in Lagos), artistic interventions, and everyday practices. At the other end, power distributions, institutional structures and valorisation processes are subjects of critical debates. Who has the right to take part in shaping urban spaces? Citizen empowerment and participation of new actors, such as artists, have become widespread. We are looking for corrosive practices in producing space, and for critical considerations of existing structures and proceedings.

We invite all creative “convenors of the spatial contract” to submit experiments, explorations, imaginaries, provocations, works and corrosions of thinking space as constituted from a Global South perspective. For this Issue, we focus on practice-based outputs. We are seeking digital explorations of films, installations, poems, sound recordings, designs, sculptures, artworks, choreography, movements, rituals, performances, and other spatial manifestations.

GUIDELINES FOR DEVELOPMENT:

[workshop + peer review process]

Studio Peer Review lies at the heart of any established, rigorous creative practice research culture. By its nature, it is conducted through open discussions and a collaborative culture, which creative practitioners across all creative disciplines embrace. As such, we believe it cannot and should not be a blind peer review process. Peer review is explored here as a collaborative meeting of minds, enabling practitioners to imagine and project. To bring both academic rigour to creative practice-based research, while also making room for critical discussion among practitioners, towards the enhancement of the projects and practices presented within this issue. As such, we encourage submissions of projects in process or those that aim to explore or expand their voice within the digital medium of the journal.

To be workshoped online during the publication’s production stage in early 2026.

TIMELINES

Open Call:	5 December 2025
Application Deadline:	27 February 2026
Final Submission (Before Peer Review):	August 2026
Publishing Date:	February 2027

GUIDELINES FOR APPLICATION:

[...] *ellipses* Special Issue supports multiple digital publication formats, including digital multimedia and hypermedia templates. This includes options for interactive image galleries, menu-based interactivity, and integrated video and audio players. Submissions are encouraged to explore these formats in innovative and even subversive ways, presenting creative work in both written and (audio)visual forms.

Submissions should be based on work in progress, in advanced stages of completion, or have not yet been published. Please refer to the editorial guidelines for [...] *ellipses* before submitting.

If your submission falls outside of these guidelines and frameworks, we will consider applications based on the rigour of what is proposed.

- Please submit a 500-word (max) abstract of your proposed article with a note on what stage the work is at (in-progress or ready to be published), saved as a PDF.
- A biography and publication history of the author and any collaborating authors.
- A diagram, a sample, or a rough draft of the proposed work.

Accepted submissions will be subject to a publication agreement, which includes allowances for open access publication, use and distribution rights and criteria by the journal and form-based restrictions to the republication of the work.

TO APPLY - PLEASE USE [THIS FORM](#).

ELLIPSES AI POLICY

Ellipses supports the ethical use of AI tools—such as large language models—in creative research. These tools may assist with idea generation, language refinement, and structure, but cannot replace the embodied, contextual, and critical nature of creative inquiry. AI use must be acknowledged in submissions. Authors should reflect on its role within their research and avoid using AI to simulate or replace creative voice, especially where it risks erasing cultural nuance or reinforcing dominant narratives. We encourage experimentation with AI as a medium, aligned with Ellipses' commitment to decolonial, interdisciplinary, and collaborative research. For more info please visit the website ellipses.org.za.

CRITERIA FOR FINAL SUBMISSIONS:

Final submissions will be a max of 1000 words, in addition to other media, including visual, sonic, interactive, embedded, etc. Please see the guidelines below.

Once selected, all contributors will need to consider and follow the [...] *ellipses* guidelines for publishing. The journal submission process has a ten-month timeline from submission to publication. All submissions must meet the following criteria:

- Reflect a critical and substantial response to the thematic or critical knowledge concern of the Issue to which the submission is being made.
- Fit the journal's aims towards the publication of creative research (see Journal's aims).
- Reflect a critical and substantial response to the subjects and/or actions of the Global South/Majority World.
- The contribution should not be previously published online or in a multi-media/interactive form. If previously published (this includes exhibited or performed) in a different form, reference to prior publication, formats and justifications for revisited publication must be supplied with the initial submission.
- Should not have any ethical or legal concerns.
- Contributes to balanced representation.
- All submissions must include a written component (over and above a title and abstract) to accompany multimedia and interactive elements, providing further insight into the creative work presented.

[...] ellipses is a digital, multimodal and interactive journal housed on an agile platform. The Special Issue aims to challenge notions of form, structure and dialogue in scholarly publication. As such, submissions may explore all of our platform's affordances, including:

Hypermedia - used for inbound and outbound navigation.

Multimedia - including image, video and audio integrated in several ways, creating immersive and experiential environments.

Embedded media - where content from external sources can be directly integrated into an output, such as a Google Street View or 3D renders already published on another site.

Interactivity - custom interactive features executed using HTML embeds and JavaScript integration.

If a project or body of work falls outside these technical criteria but aligns with the call's aims and context, please get in touch with us directly for guidance on how it may be accommodated on our platform.

All media components must be sourced and submitted directly to [...] ellipses and its editors.

For queries or collaborations, please contact ellipseswits2@gmail.com or visit our website at www.ellipses.org.za.

We look forward to receiving your work!

THIS ISSUE OF ELLIPSES IS PART OF AN EXTENDED PROJECT ENGAGING WITH SPATIAL PRAXIS AND IS SUPPORTED BY THE GRAHAM FOUNDATION FOR ADVANCED STUDIES IN THE FINE ARTS.

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