

APPLICATION FORM: Nelson Mandela University ENGAGEMENT EXCELLENCE AWARDS

(CONSULT THE ENGAGEMENT EXCELLENCE AWARDS POLICY AND READ THE APPLICATION FORM BEFORE COMPLETING THE TEMPLATE IN ORDER TO AVOID A DUPLICATION OF INFORMATION.)
COMPLETE THIS FORM IN TYPESCRIPT. PROVIDE ONLY THE INFORMATION REQUESTED.

SECTION A: Application category	
<ul style="list-style-type: none"> Indicate with an X in the appropriate box the award you are applying for. Your application will only be considered for the award you have applied for 	<input type="checkbox"/> Engagement Excellence Award – Science, Technology and Engineering <input type="checkbox"/> Engagement Excellence Award – Social Sciences and Humanities <input checked="" type="checkbox"/> Engagement Excellence Team Award <input type="checkbox"/> Engagement Excellence Project Award – Science, Technology and Engineering <input type="checkbox"/> Engagement Excellence Project Award – Social Sciences and Humanities <input type="checkbox"/> Emerging Engagement Excellence Awards <i>(note that Professors and Associate Professors are not eligible for this category)</i>
Surname of Applicant/Team Leader	Minguzzi
First Name	Magda
Initials	MM
Title	Dr
Telephone numbers	NMU 4099 mobile 074 6831 575
E-mail address	magda.minguzzi@mandela.ac.za
Employment position	Senior lecturer
Faculty	Arts
Department	Architecture
Division	
Immediate line-manager	Andrew Palframan
Eligibility: Are you permanently employed and/or on a long term (3 years or more) fixed contract? <i>(indicate with an X)</i>	Permanent <input checked="" type="checkbox"/>
If this is an application for one of the Engagement Excellence Project Awards, provide a brief title and description of the project (250 words maximum)	Title: Description:
If this is an application for either the Excellence Awards or the Emerging Award, provide a brief description of your engagement activities and initiatives (250 words maximum)	Description:

If this is an application for the **Engagement Excellence Team Award**, provide

- the names of all staff members and students participating
- the nature of their involvement
- a brief description of the team's engagement initiatives and activities (250 words maximum)

Staff:

1. Arch. Ernst Struwig, Senior lecturer Arch. Department.

Involvement: collaboration in the organization of the different phases of the art performance in Cape Recife, Nelson Mandela Bay and the travelling exhibition.

2. Arch. Lucy Vosloo, Lecturer Technology Department,

Involvement: collaboration in the organization of the art performance in Cape Recife, Nelson Mandela Bay.

3. Glenn Meyer, Photography department, School of Art.

Involvement: photo documentation of the art performance of the 06th of May 2017 at Cape Recife. Glenn was the only person allowed to take photos on the day of the performance.

4. Ms Thandile Khosi, School of Architecture. Secretary, involvement: assistance with some bureaucratic aspects related the payments of the suppliers.

Architecture Students:

1. Hymie Yspeert (s213200252), M.Arch student.

Involvement: photo documentation of site visits in Cape Recife, Nelson Mandela Bay, with the KhoiSan Chiefs, preparation of the site for the art performance/ritual in Cape Recife.

2. Alexandros Tsotsiopoulos (s 217348068), 1st year student.

Involvement: video documentation with the drone of the first site visit of the area of project with the KhoiSan Chiefs and video documentation of the art project/ritual in Cape Recife. Part of the videography was used for the short film produced.

3. Adam Paolo Ball,
Isadora Bento De Carvalho,
Cari Brundyn,
Dylan Burton,
Kelsey Rae Cawood,
Maretha Davids,
Tahrene De Vos,
Ruan Du Plessis,
Daniel Fouche,
Dennis Hoft,
Hilke Dã–Rthe Horsthemke,

Joey Jacobsz,
Kawthar Jeewa,
Ross Langtree,
Kuda Majonga,
Grace Kathryn Maybery,
Daniella Patsalos,
Martin Tallie,
Julia Thomas

Involvement: preparation of the site for the art performance/ritual in Cape Recife, welcoming and accompanying the “general public” of Nelson Mandela Bay through the ritual (06 May).

4. Class of AE303, History of Art and Architecture.
Involvement: as teacher of this subject I discussed in class cultural/place heritage, identity, transmission of values related to the first indigenous People of South Africa (KhoiSan People) and the values of the Ocean as common good to be protected and defended.

The class partially participated at the art performance as a non-conventional teaching and learning instrument to investigate.

The KhoiSan Chiefs were invited in class to speak about the cultural heritage value of the fish traps in Cape Recife.

5. Class of AAV100, Representation of Architecture technique.

Involvement: as teacher of this subject I discussed in class heritage, identity, transmission of values related to the first indigenous People of South Africa (KhoiSan People) and the values of the Ocean as common good to be protected and defended.

The first design project of the year 2017 was related to the “Homo Sapiens corridor” and this art project can be seen as continuation of this.

The class partially participated at the art performance as a non-conventional teaching and learning instrument to investigate. The KhoiSan Chiefs were invited in class to speak about the cultural heritage value of the fish traps in Cape Recife.

ACTIVITIES:

Description:

Design, coordination and organization of the International art project “The Spirit of water” in Nelson Mandela Bay, with the active participation of the KhoiSan Chiefs, KhoiSan Community, the general community of Nelson Mandela Bay and the Nelson Mandela University staff and students. Please find the attached portfolio of evidence.

Phases of the engagement activities of the project:

	<p>From December 2016 to January 2017: definition of the project Internationally with the other invited International participants;</p> <p>From January to May 2017: presentation of the International project (presented concept) to the representative of the KhoiSan Chiefs at Provincial level and consequently the introduction of the project to the other KhoiSan Chiefs present in the metropolitan area of Nelson Mandela Bay.</p> <p>After this preliminary meeting, weekly meetings followed with the KhoiSan Chiefs and KhoiSan Community in order to define the project that represented Nelson Mandela Bay Internationally and to organize the different necessary activities;</p> <p>April 2017: visit of the KhoiSan Chiefs to the Nelson Mandela University to introduce the Nelson Mandela Bay project to the students. Definition of the open call with the program of the 06th of May in order to invite the general public of Nelson Mandela Bay to participate in the Cape Recife performance.</p> <p>05th and 06th May: execution of the art project with the KhoiSan Chiefs, KhoiSan Community, staff and students from NMU and all the people that responded to the call.</p> <p>From May to September 2017: elaboration of the video documentary with BlueChilli/Marco Fabbri and selection of the photos for the exhibitions in coordination with Glenn Meyer.</p> <p>Presentation of the video and the selection of photos to the KhoiSan Chiefs, before the exhibitions, in order to present a shared view as output of the project.</p> <p>From August to December 2017: organization of the exhibition in Nelson Mandela Bay at the Nelson Mandela Art Museum in celebration of the "2017 heritage month":</p> <p>selection with the KhoiSan Chiefs from the Bay world Museum the ancient artifacts to exhibit, coordination of the rituals that the KhoiSan Chiefs performed during the opening and installation of the exhibition.</p> <p>organization of visits to the exhibition by the youth of the Northern area schools of Nelson Mandela Bay, in cooperation with Chief C. Steenkamp.</p> <p>Collaboration with the other International artists in order to organize the exhibitions in the other countries.</p> <p>Making connection with other institutions to promote the project: Museum in Graaff-Reinet, Iziko Museum in Cape Town, Origin's Center Wits University, University in Venice (IT), Center for World Indigenous studies (USA).</p>
Are your Engagement activities/projects/initiatives	Titles:

<p>registered on the Engagement Management Information System (E-MIS) on SharePoint? If <u>not</u>, please ensure that they are before you submit this application. Applications that are not registered and updated on the E-MIS will not be considered for Awards. The most recent date on E-MIS for each project update (achieved when 'submit' is clicked) must be in 2015. Provide the exact titles (as featured on the E-MIS) for all of the Engagement activities/ projects/ initiatives with which you are involved. Visit http://caec.mandela.ac.za/Engagement-Information-and-Development/Engagement-Management-Information-System</p>	<p>The Way of the water</p>
<p>SECTION B: Engagement categories</p>	
<ul style="list-style-type: none"> • <u>You are required to describe and report in detail on a minimum of <i>two</i> engagement categories (these are 1, 2, 3 and 4 below) in order to be considered for an award.</u> • <u>If you or your team are involved in three or four of the engagement categories, report in detail on all of these categories.</u> • <u>Applications that describe and can provide evidence of <i>engagement activities across all four categories are encouraged.</i></u> • <u>Refer to section 5 of the attached <i>Engagement Excellence Awards policy</i> which provides a guideline on the specific activities you should report on under each of the categories you have chosen.</u> 	
<p>Report on your:</p> <p>1. Engagement through Community Interaction, Service and Outreach:</p> <p>KhoiSan community: The art project "The Spirit of water" is based on a participatory process that involved the KhoiSan community based in the metropolitan area of Nelson Mandela Bay. Each step of the project was thoroughly discussed and planned with the involvement of the KhoiSan Chiefs and KhoiSan members of the Community and the performance done in Cape Recife is the result of this positive interaction. We had weekly meetings from January to May 2017 and monthly meetings from June until December 2017 at the Erica House School (Northern area of Nelson Mandela Bay).</p> <p>Discussions about ancient rituals and places related to pre-colonial history were activated with the involvement of the KhoiSan Chiefs and KhoiSan Community. The "discussions", and in general the project, were seen as an important instruments to "remember", elaborate and share principles related to the indigenous sustainable approach with respect to the Ocean and Mother Earth, for future generations.</p> <p>The project was also an important catalyst that improved the networking between the KhoiSan Chiefs of the different tribes and their KhoiSan Communities, as well as working with the Nelson Mandela University departments and services, such as the library.</p> <p>The output of the project was hosted at the Nelson Mandela Art Museum by the Nelson Mandela Bay Municipality as a representative project from the Nelson Mandela Bay in celebration of the 2017 Heritage Month.</p> <p>Visits of Primary Schools from the Northern area of Nelson Mandela Bay at the "The Way of the water" exhibition were organized by the KhoiSan Chiefs. The KhoiSan Community was exposed to the concept of preservation, restoration and respect of the Ocean and Nature in general and the importance of indigenous cultural heritage.</p> <p>Nelson Mandela University: The project, which saw the involvement of staff (from different departments) and students from the Nelson Mandela University, was an opportunity to fill the gap between academia and the local community and in particular the indigenous Community of South Africa, that are currently a marginalized Community.</p> <p>The KhoiSan Chiefs came in class to speak and be engaged with staff and students and we work all together, outside the class room, in Cape Recife in order to have a successful two days of the art performance.</p>	

The project contributed also to develop trust relationships based on ethical principles between the Nelson Mandela University and the Indigenous Community.

After the project I could initiate the process of organizing a **free access to the Nelson Mandela University South Campus Library** for the KhoiSan Chiefs in order to give them the possibility to continue with their own research on rituals and customs. This is a result of the project "The Spirit of water".

External communities/stakeholders:

During the opening and walkabout of the exhibitions (Nationally and Internationally) KhoiSan rituals/ceremonies were shared with the general public. This contributed to a better understanding of the indigenous culture.

Please find the portfolio of evidence attached.

Report on your:

2. Engagement through Teaching and Learning:

The integration of engagement, research, innovation, teaching and learning is the crux of this project. This is demonstrated by the active participation, in every phase, with the KhoiSan Community, students, NMU staff, external community of Nelson Mandela Bay and in the dialogue that the project activated.

The project represents the first occasion that the KhoiSan Chiefs were directly involved in class at the School of Architecture with the Nelson Mandela students, related to the theme of pre-colonial history. This is a key theme of the University/Department related to the decolonization of the teaching curriculum.

Nelson Mandela University staff (from different departments) and students visited the fish traps in Cape Recife in Nelson Mandela Bay and were involved in the 2 days of art performance together with the KhoiSan Chiefs and the KhoiSan Community. In this way the project represented an engagement activity outside the class room.

The project also was an instrument of connection and collaboration, through a shared theme of investigation, with other Universities and Departments outside South Africa: University of Zadar, University of Mexico, University of Venice, Southampton University (UK).

Report on your:

3. Engagement through Profession/Discipline-Based Service Provision:

The project contributed to the strengthening of the core functions of the department/school/faculty and University in establishing a collaboration with the KhoiSan Chiefs (external stakeholder/indigenous people); increasing the collaboration and participation in inter-departmental teaching and learning working groups.

The project also contributed to represent the Nelson Mandela University in the public forum, Nationally and Internationally, through the organized debates, exhibitions, video projections (please find the list of output) of the project, web site of the project.

CONFERENCE-OPEN LECTURE ABOUT THE PROJECT:

2017. Nelson Mandela University, Nelson Mandela Bay, Pre-colonial Catalytic Conference 15 -17 March 2017, CANRAD NMMU-CAS UCT-National Institute for the Humanities and Social Science. Nelson Mandela Metropolitan University. Dr Magda Minguzzi: "The Identity of Places: a Reflection on the KhoiKhoi Culture".

2017. University Luav in Venice. Invitation to be part of a two days convention "luav abroad: heritage". Dr Magda Minguzzi: "The signs of history as origin for design: the sacred sites of the KhoiSan People of South Africa" and projection of my short film "The Spirit of water". (6/7 Nov)

NATIONAL AND INTERNATIONAL EXHIBITIONS:**New York:**

23rd September-15th October 2017,
Hot Wood Arts, 481 Van Brunt St. Brooklyn, NY. www.hotwoodarts.com

Nelson Mandela Bay:

27th September-30th November 2017,
Nelson Mandela Art Museum, 1 Park Drive, <http://www.artmuseum.co.za>

Zagreb:

27th of September-October 2017
Hdlu, www.hdlu.hr

Mexico:

9th of November 2017
gallery vega m57,
Real de Catorce, San Luis Potosi.

Mexico:

23rd November
Universidad Nacional Autonoma, Centro de Ciencias de la Complejidad

Venice:

7th November 2017
Fabbrica del vedere, <http://www.fabbricadelvedere.it>

Venice:

7th November 2017
University luav of Venice, Sala Tafuri

Graaff Reinet:

22nd February 2018 till 30th May 2018
Old Library Museum

Nelson Mandela Bay:

2017. Nelson Mandela University, New Ocean Sciences campus: projection of the video documentary "The Spirit of water" during the opening of the campus.

NELSON MANDELA UNIVERSITY OCEAN SCIENCES WEB SITE:

<http://oceansciences.mandela.ac.za/Engagement/The-Spirit-of-Water>

VIDEO INTERVIEW:

"The Spirit of water", by Dr. Sarah Filding, Digital Learning, iSolutions, University of Southampton
<https://www.youtube.com/watch?v=jwdanHhJI20&feature=youtu.be>

VIDEO DOCUMENTARY DVD:**"The Spirit of water"**

Nelson Mandela University production.

Report on your:**4. Engagement through Research and Scholarship:**

- The art project "The Spirit of water" is based on a participatory process that involved the KhoiSan Community based in the Nelson Mandela Bay metropolitan area and used a trans disciplinary approach to investigate themes related to sustainability, ocean preservation-conservation and cultural heritage.

The project, with the theme of investigation, centered on sustainability, applied non-conventional teaching and learning instruments with the intent in breaking the disciplinary boundaries, through dialogues that involved NMU/external community/other Universities and to contribute to a sustainable future through critical scholarship.

The project also was an instrument of connection and collaboration, through a shared theme of investigation, with other Universities and Departments Internationally: University of Zadar, Universidad Nacional Autonoma de Mexico, C3 Center of Complexity Sciences, University luav of Venice, Southampton University (UK).

SECTION C: Descriptions

1. Describe the impact your Engagement activities have made on stakeholders/beneficiaries/communities and provide details on how these activities are acknowledged/recognized by:

1.1. External communities/stakeholders/beneficiaries:
(not staff and students)

Inside the KhoiSan Community around Nelson Mandela Bay, the current impact and benefit of the research is represented by the activation and involvement in discussions and documentation of KhoiSan stories, rituals, and places related to pre-colonial history.

-During the exhibition at the Nelson Mandela Bay Art Museum, primary Schools visited the Museum and were exposed to the concept of preservation, restoration and respect of the Ocean and Nature in general and the importance of cultural heritage.

-During the opening and walkabout of the exhibition KhoiSan rituals/ceremonies were shared with the general public of Nelson Mandela Bay. This contributed to a better understanding of the indigenous culture.

- Another impact is related to the connection that the KhoiSan representative people established with the University and their direct involvement in debates at different levels: from research to teaching and learning.

-Other communities (Artists, Bay world Museum, general public): the impact and benefit was the possibility to express a general consent around the theme of the project/art performance and to take this message outside Nelson Mandela Bay and South Africa (through the video). The art performance represented also a moment of discussion and sharing of common principles with the other communities involved.

-Internationally: The involvement in the art performance of Universities and Art Communities around the world created networking for future collaboration. Hdlu Croatian visual artist association, University of Zadar, School for applied art Zadar (Croatia); Universidad Nacional Autonoma de

	Mexico, C3 Center of Complexity Sciences, Trieste University (It), University of Southampton (UK) (Dr Sarah Filding).
<p>1.2. Internal communities/stakeholders/beneficiaries: (staff and students)</p>	<p>Staff involved: the impact of this project is related to the innovative/experimental way of doing research using a multi-disciplinary and participatory process. For this reason, there is a benefit from this experience that can open new strategies of investigation/communication and new dialogues in between Departments and external communities (specially the indigenous community) and vice versa.</p> <p>Students: the impact/benefit is directly linked with the current debate in South African Universities of the de-colonization of the curriculum. The students had the possibility to be in contact with the KhoiSan Community and a pre-colonial history that was not part of the University curriculum. They also had the opportunity to visit pre-colonial heritage sites, such as the fish traps, with the KhoiSan chiefs.</p> <p>For both staff and students it was/is crucial to participate in the discussions concerning the future of our planet, which is the core theme of this project.</p>
<p>2. Describe how your Engagement activities contribute towards faculty/department/entity engagement goals and objectives. <i>(Refer to your Department/Faculty/Entity's strategic plan here)</i></p>	
<p>The project art performance communicates strong values related to identity, cultural heritage and a concern for the ocean resources and in addressing this theme, it is paving a way towards a sustainable future. The project also is an instrument of connection and collaboration, through a shared theme of investigation, with other Universities and Departments: University of Zadar, University of Mexico, University of Venice, Southampton University (UK). The integration of engagement, research, innovation, teaching and learning is the crux of this project. This is demonstrated by the active participation, in every phase, with the KhoiSan Community, students, NMU staff, external community of Nelson Mandela Bay and in the dialogue that the project activated.</p>	
<p>3. Describe how your Engagement activities contribute towards the achievement of Vision 2020 Engagement Strategic Goals and Objectives.</p>	
<p>The project "The Spirit of water" contributes to achieve the Vision 2020 and our University as a dynamic African University, through the values promoted and within the methodology used. In particular, in promoting awareness, inside and outside the Nelson Mandela University, with respect to the necessity to develop a sustainable approach with the environment, and specifically related to the ocean and the coasts. The cultural heritage environmental factors and the involvement of the communities, inside and outside the Nelson Mandela University –specifically the first indigenous people of South Africa- were the keys to unlock the project. The message of the project was discussed in class with the Nelson Mandela students, in public lectures/conferences, in exhibitions, in presentations to the youth, locally and internationally. All with the strong engagement and involvement of both Nelson Mandela staff and students, the KhoiSan Chiefs and KhoiSan Community and International partners of the project.</p>	

In doing so the project:

1-Responded to societal needs in line with the Institutional engagement focus areas: optimized engagement opportunities and market engagement initiatives to create awareness.

2-Promoted the integration of engagement, research, innovation and teaching and learning: identified and enhanced opportunities for engagement integration, advocated for the integration of the three core functions by communicating the benefits of this and supported capacity development towards integration.

3-Promoted engagement for the public good: promoted *fora* with public stakeholders, information sharing and exchange with the public, promoted an ethos of engagement for the public good amongst staff and students, promoted social awareness of responsible citizenship.

4- Developed and sustained mutually beneficial local, regional and International partnerships that contribute to a sustainable future: enhance the accessibility of NMU expertise, services and facilities to the external community, promote and sustain the participation of staff and students in the Internationalisation program and International partnership activities.

Please find the attached portfolio of evidence.

4. Describe how your Engagement activities contribute towards: *(Refer to any relevant media coverage, representation on boards or committees, scholarly publications, conference presentations etc.)*

4.1. Addressing the needs of society and various external communities served by the University:

The scope of this artistic project was to bring the attention of the broad society to the fragile marine environment, which is currently threatened by pollution, excessive fishing, the encroaching of human development and industry. In doing so the project structured itself in a core aspect related to the promotion of environmental sustainability, through the engagement with the KhoiSan Community and the general community of Nelson Mandela Bay.

The outputs of the project were shared with the local/National/International communities through:

- articles in the local free newspaper. The language used was both English and Afrikaans. This was very important due to the fact that the members of the KhoiSan Community are predominantly Afrikaans speaking.
- exhibition with free entrance to the Nelson Mandela Art Museum in celebration of the 2017 Heritage month. This aspect was particularly important, because represented not only an important recognition for the KhoiSan Community but also, because it promoted values related to water/ocean preservation and a sustainable approach.

Presentation in conference, at the Nelson Mandela University, organized by CANRAD, open to the public. The representative KhoiSan Chiefs attended the presentation related to our International project "the Way of Water".

- International projection of the documentary produced by the University and exhibitions of selected photos, and a conference at the University Luav in Venice during a two days study, related to the theme of Heritage.

4.2. Profiling and promoting the university's as an engaged university:

The participation in the International project, with its message related to the urgency of the ocean (water) preservation and conservation and generally speaking related to the promotion of a different, sustainable, approach to our planet, done in collaboration with the South African First Indigenous People, positioned the Nelson Mandela University as an engaged and active University.

The activities that, among others, proofed and promoted the engagement of the Nelson Mandela University are:

the two days art performance in Cape Recife natural reserve (Nelson Mandela Bay),

the invitation by the Nelson Mandela Bay Arts Culture Heritage Department and Municipality to exhibit the

photos and video documentary at the Nelson Mandela Art Museum in celebration of the 2017 Heritage month, the walkabout of the exhibition organized with the participations of the primary and secondary schools from the Northern Area of Nelson Mandela Bay, the International video projections of the documentary produced by NMU and the local and International conferences, the interview at the Cape Recife fish trap, which became part of the digital learning program of the University of Southampton (UK).

Please find the attached portfolio of evidence and the video/documentary produced that was projected Internationally in Universities and Art Galleries.

5. Describe how you have successfully integrated engagement into the Teaching and Learning and Research functions of the university. (Refer to sections 5.1, 5.2 and 5.3 of the Engagement Excellence Awards Policy as a guideline)

The project, which is based on a participatory process (external community/KhoiSan Community, NMU staff and students) and trans-disciplinary method, was integrated in the course programs of History of Art and Architecture 3 and Representation technique 1. This means that students were exposed to theoretical and practical experiences outside the class rooms, with the engagement of the external Community as the KhoiSan Chiefs.

In this way the curriculum of the 2 courses were completed with the integration of new values related pre-colonial history, knowledge and cultural heritage.

The project was also a way, for the KhoiSan Chiefs, to be better understood by the broad community and to deliver the KhoiSan principles and values related to sustainability.

6. Provide details of scholarly outputs/contributions made to a body of knowledge as a result of your engagement activities. (Refer to publications, new teaching programmes, technical reports, conference proceedings, etc.)

The project, with the theme of investigation centered on sustainability, applied non-conventional teaching and learning instruments with the intent of breaking the disciplinary boundaries, through dialogues that involved NMU/external community/other Universities to contribute to a sustainable future through critical scholarship.

The project was an instrument able to established networks with other institutions and researchers for future projects: Hdlu Croatian visual artist association, University of Zadar, School for applied art Zadar (Croatia); Universidad Nacional Autonoma de Mexico, C3 Center of Complexity Sciences, Trieste University (It), University of Southampton (UK) (Dr Sarah Filding).

The project applied an ethical conduct with respect to the external KhoiSan Community involved, in each of the phases and in doing so, was a positive example for the students.

The project was a positive factor for the KhoiSan Community by the activation and involvement in discussions and documentation of KhoiSan stories, rituals, and places related to pre-colonial history.

The connection that the KhoiSan representative people established with the University gave the KhoiSan Community the opportunity to be part of debates inside the Academia, at different levels: from research to teaching.

It also gave the opportunity to break the boundary and fill-in the existing gap between the current marginalized Indigenous Community and the University.

Please find the list of conferences, exhibitions (creative output), articles in the portfolio of evidence.

7. Describe the important role performed by you or the team in:

7.1. The leadership and management of the engagement activities and initiatives:

The art project completed at Cape Recife in Nelson Mandela Bay, is the result of the invitation that I received from the artist Davide Skerli (preliminary coordinator), to be part of an International project entitled "The way of the water".

With my international participation, my role as team leader, was to design and organize the project at International level with the other team leaders, and locally, in Nelson Mandela Bay, with the active participation of the KhoiSan Chiefs, the KhoiSan community, the Nelson Mandela University staff and students. Please find the attached portfolio of evidence.

Weekly meetings took place from the beginning of 2017 through the year with the KhoiSan Chiefs involved in the project, staff members and students in order to be able to deliver the expected outputs.

The team was very compact and worked in harmony in the different phases of the project and there were high levels of engagement and expectations for the output, which was successfully produced.

7.2. The level and extent of partnerships/collaborations/networks/linkages formed internally and externally:

<p>a. Internally (<i>inter-departmental, inter-faculty and interdisciplinary</i>):</p>	<p>Inter-departmental: Architecture Department: -Arch. Ernst Struwig, Senior lecturer. -Ms Thandile Khosi, secretary. -Student courses of: Representation technique 1 and History of Architecture and Art 3.</p> <p>Inter-School-interdisciplinary: -Ms Lucy Vosloo, lecturer technology department.</p> <p>Inter-Faculty: -Ms Glenn Mayer, Photography department, School of Art.</p> <p>Interdisciplinary: -AEON-ESSRI (Africa Earth Observatory Network, Earth Stewardship, Science, Research Institute). Supported the project with the funding of 2 busses that gave the opportunity for the KhoiSan Community to attend the art performance of the 06th of May in Cape Recife.</p>
<p>b. Externally (<i>at local, national and international level</i>):</p>	<p>Local: the KhoiSan Chiefs: Chief Margaret Coetzee, Inqua tribe; Chief Xam ≠ Gaob Maleiba, Damasonqua tribe: Coordinators of the KhoiSan Community;</p> <p>With: Chief Mervyn Allies, Chief of the Kei Korana tribe; Chief Thomas Augustus, Chief of the Gamtobaqua tribe; Chief Henry Burgans, Chief of the Griqua tribe; Chief Vernon Hennings, Chief of the Namaqua tribe; Chief Williams Human, Chief of the Kei Korana tribe; Chief Daantjie Japhta, Chief of the Inqua Camdeboo tribe; Chief Brato Malgas, Chief of</p>

the Inqua tribe; Chief Nevel Smith, Chief of the Ganumqua tribe; Chief Deon Spandiel, Chief of the Griqua tribe; Chief Gert Cornelius Steenkamp, Chief of the Oeswana tribe; Chief Williams Wallace, Chief of the Oeswana tribe; Chief Roger C. White, Chief of the Griqua tribe.

-Nelson Mandela Bay Municipality, supported the project and helped with the organization and use of Cape Recife and Happy Valley.

-Nelson Mandela Bay Arts Culture Heritage Department. Supported the project and the exhibition at the Art Museum. They sponsored the printing of the photos for the exhibition and the 2 combi that collected the KhoiSan community the day of the opening from the Northern area of Port Elizabeth.

-Pine lodge. Supported with the transport (combi) from Pine lodge to Cape Recife and vice versa, the day of the art performance.

International:

- Ethan Cornell, artist from Brooklyn, US. Artist that created the art performance in Dead Horse Bay, Brooklyn.

-Dry collective: Manolo Cocho from the Universidad Nacional Autonoma de Mexico, C3 Center of Complexity Sciences, with Luciana Esqueda, Cora Van, Charly Tomorrow, Carlos Brinn. Artists that did the performance in San Luis Potosí, Mexico.

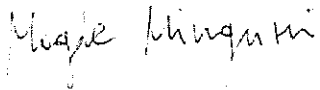
- Davide Skerlj, artist, University of Trieste, Italy. The artist that did the performance in Venice (Italy).

- Flavia Vaccher, architect, researcher at University Iuav in Venice. Artist that created the art performance in Benin (Ouidah);

- Josip Zanki, artist, member of the European Cultural Parliament, vice director of Hdlu Croatian visual artist association, University of Zadar. Artist that created the art performance in Zadar (Croatia).

- University of Southampton (UK) Dr Sarah Filding, Sofia Bazzini.

SECTION D: Signature

Applicant Signature		Date	21/05/2018
SECTION E: FOR OFFICE USE <i>(Administered by the Engagement Office)</i>			
Resolution regarding application from Awards Committee:			
Feedback to applicant:			

SECTION F: Portfolio of Evidence

Attach any relevant documents as a portfolio of evidence to support your application. **Limit this portfolio of evidence to a maximum of 20 pages.** This can include photographs, promotional material, commendations from stakeholders/beneficiaries etc., publication references, (extracts from) annual or project reports to funders/sponsors etc., or any other relevant materials that may serve as evidence.

List of supporting documents submitted along with this application as addendums:

Please ensure that the documentary evidence below is clearly cross-referenced with the relevant section and number in the application template, for example Section B1 or Section C4.

1. Portfolio of evidence
2. "The Spirit of Water" short film/documentary
3. CV Dr. Magda Minguzzi

NELSON MANDELA

UNIVERSITY

The SPIRIT OF WATER

international art project

by Dr. Magda Minguzzi ©
School of Architecture

with
Senior lecturer Arch. Ernst Struwig
Lecturer Arch. Lucy Vosloo

COORDINATOR OF THE KHOISAN COMMUNITY
Chief Margaret Coetzee, Inqua
Chief Xam ≠ Gaob Maleiba, Damasonqua

IN COLLABORATION WITH
Chief Mervyn Allies, Chief of the Kei Korana
Chief Thomas Augustus, Chief of the Gamtobaqua
Chief Henry Burgans, Chief of the Griqua
Chief Vernon Hennings, Chief of the Namaqua
Chief Williams Human, Chief of the Kei Korana
Chief Daantjie Japhta, Chief of the Inqua
Camdeboo
Chief Khoisan, Chief of the Damasonqua
Chief Brato Malgas, Chief of the Inqua
Chief Nevel Smith, Chief of the Ganumqua
Chief Deon Spandiel, Chief of the Griqua
Chief Gert Cornelius Steenkamp, Chief of the
Oeswana
Chief Williams Wallace, Chief of the Oeswana
Chief Roger C. White, Chief of the Griqua

Rasman Bosch, Rasman Dennis Bruintjies, Doctor
Colan, Crawford Fraser, Andre' Hector, Rasman
Axum Dan, George "Donny" November, Rasman
Alwin Weitz khoi, Rasman Bosch, Khoi Maphomey

CATERING TEAM FROM Port Elizabeth
Cynthia Augustus, Elsabe Brandt, Susan Minnies,
Johanna Nicolai, Beatrice Coleman, Belinda
Jacobs

CATERING TEAM FROM UITENHAGE

Clara Adams, Williams Adams, Serenda Allies,
Jacob Deklerk, Jaqueen Gelandt, Sophie Layers,
Dolores MacMaster, Cloritha Swartbooi, Eileen
Speelman Varnicker, Daina Pearce, Hilton Prince,
Johannes Steenkamp, Memory Zenza

Jacob Augustus, Khoi Major: slaughterers
Shaun Brand: assistant slaughterer

NELSON MANDELA UNIVERSITY
SCHOOL OF ARCHITECTURE
STUDENTS

Adam Paolo Ball, Isadora Bento De Carvalho,
Cari Brundyn, Dylan Burton, Kelsey Rae Cawood,
Maretha Davids, Tahrene De Vos, Ruan Du
Plessis, Daniel Fouche, Dennis Hoft, Hilke Dã-
Rthe Horsthemke, Joey Jacobsz, Kawthar Jeewa,
Ross Langtree, Kuda Majonga, Grace Kathryn
Maybery, Daniella Patsalos, Martin Tallie, Julia
Thomas, Alexandros Tsiotsiopoulos, Hymie
Yspeert

FOOTAGE AND VIDEO EDITING
Bluechilli Marco Fabbri

DRONE FOOTAGE
Alexandros "Alex" Tsiotsiopoulos
Nadia van der Walt

PHOTO
Glenn Meyer
Marco Fabbri
Magda Minguzzi
Alexandros "Alex" Tsiotsiopoulos
Lucy Vosloo

The SPIRIT OF WATER

Project by Dr. Magda Minguzzi

coordinators of the KhoiSan community: Chief Margaret Coetzee and Chief Xam ≠ Gaob Maleiba.

The art performance "Spirit of the water" presented at the Cape Recife Nature Reserve (Nelson Mandela Bay, South Africa) on the 05th and 06th of May 2017 was part of an international project "The way of water" that took place contextually, at the same time, in different coastal cities: Brooklyn (US), Ouidah (BEN), Nelson Mandela Bay (RSA), San Luis Potosí (MEX), Venice (IT), Zadar (HRV).

In the different coastal cities artists in collaboration with local communities developed different performances under the same investigatory theme:

"What is our role in maintaining necessary conditions for life on our planet: specifically in respect of water as our principal source of life?"

The scope of the artistic project was to draw attention to fragile marine environments, threatened by pollution, excessive fishing, and encroaching human development and industry.

In Nelson Mandela Bay the performance took place at the fish traps in the Cape Recife Nature Reserve which are sacred places to the KhoiSan. These traps are the most ancient man-made structures (middle stone age) present in the area and were constructed by the Strandlopers (pre-colonial hunter-gatherer communities) living on the cost of Southern Africa at the time and are highly significant in terms of heritage.

The representatives of the KhoiSan people (as descendants of the Strandlopers) practiced ancient rituals, such as the "cleansing ceremony", in view of the ocean where traces of the ancient fish traps are still visible. The performance was a metaphorical act (related to identity and culture) that connects our contemporary reality (pollution, exploitation of the sea) with a time in the past when human beings were in harmony with Mother Earth and the sea.

These rituals were accompanied by the making of a fire, an ancestral symbol of gathering and meeting.

The participants were representatives from the KhoiSan communities and individuals that have an interest in the ocean and that feel the urgency to preserve and restore it and also to re-connect with Mother Earth as in the past.

The project has been an important instrument of connection among University/students/ Indigenous community. In fact created the occasion to bring inside the academia, in class with the students, Chiefs representative of the KhoiSan community to discuss the values related to the nature and the ocean.

At the same time, using the Art as a medium of communication and the travelling exhibition (photos and video) as a output of the project gave us the possibility to share with the general public the result of this important experience.

The project also moved the attention of the public and institutions around a very relevant heritage site, which is currently, largely unknown: the fish traps.

The project was realized with the support of:

Nelson Mandela University Engagement Advancement Fund (Eaf) 2017,
Communication & Stakeholder Liaison and Department of Arts and Culture of NMU,
AEON-

Nelson Mandela Bay Arts Culture Heritage Department and Municipality,
Pine Lodge.

THE PROGRAM FOR THE **05TH AND THE 06TH** OF MAY 2017
DONE IN COOPERATION WITH THE KHOISAN CHIEFS

THE WAY OF THE WATER (performance / collective art project)

THE FIRST PART OF THE ART PERFORMANCE **CLOSED** TO THE PUBLIC:

FRIDAY 5 MAY

1) 12.00. All the Chiefs and the people involved in this stage needs to be present, punctual, at the Cape Recife parking area.

The material will be off loaded and positioned in the assigned place, and the setting of the different elements will be defined according to the agreement with a responsible representative of the Municipality: the "Kraal", the boundaries of the "Kraal", place for changing, area to make fire, area to pitch tents to overnight, place for animal pens, slaughter area, area for placing 2 portable toilets, etc.

2) From 13.00 to 17.00: (a) the construction of a sacred place in reeds called "the kraal" where the scared ceremonies will take place, (b) construction of an enclosed space for changing, (c) construction of the sheep pen, (d) construction of a slaughter area with 3 poles and hooks for skinning, (e) pitching of tents to stay overnight, (f) installation of two portable toilets.

3) 17.00 The 2 animals to be slaughtered will arrive at Cape Recife. Everyone withdraws to prepare to make the open fire outside the "Kraal".

4) Under the exact instruction of the Chiefs responsible the boundary of the "Kraal" will be set up and the area will be defined by stones. After this stage, only "Inau" people can have access to the "Kraal" and the area that has been defined.

5) Protocol, taboos and responsibility will be announced by the Responsible Chiefs.

6) Ritual of **Anointing** and **Cleansing Ceremony** of the people that have duties in the area around the "Kraal" (drum and horn).

7) 21.00 The fire is lit inside the "Kraal", which represents the focal point and transforms the "Kraal" to become sacred "Inau".

9) The preparation for the ceremony inside the "Kraal" will take place.

10) 22.00 The horn will be blown and the first ritual slaughter takes place inside the "Kraal" for the "Kraal".

11) The carcass is taken outside the "Kraal" to the area allocated for skinning, after which the skinned carcass is taken to the site outside Cape Recife for the Ceremonial Meal.

12) 23:30 Everyone is briefed around the outside fire of their duties and responsibilities.



THE WAY OF THE WATER art performance Port Elizabeth CALL TO PARTICIPATE 06 May 2017, 8.00 to 8.30 am

director and coordinator of the art performance: Dr Magda Minguzzi
coordinators KhoiKhoi community: Chief Margaret Coetzee, Chief Xam ≠ Gaob Maleiba

The project *"The way of water"* is an international collective art performance that will take place contextually, at the same time, in different sea cities: Brooklyn (US), Maputo (MZ), New Mexico (US), Port Elizabeth (RSA), Venice (IT), Zagreb (RSC).

The performances, in the different sea cities, will be documented with videos and photos that will be shown internationally in selected spaces as itinerant exhibitions.

The topic to be discussed in the performance is:

"The way of water (the sea)", as common good to be protected and defended.

The scope of the artistic project is to bring attention to the fragile marine environment, threatened by pollution, excessive fishing, and irresponsible management of the coasts.

What is our role in maintaining necessary conditions for life on our planet?

PLACE OF THE PERFORMANCE: *CAPE RECIFE, NATURE RESERVE*

In this place it is possible to find the remains of the most ancient structure (construction) present in Port Elizabeth constructed by the Strandlopers: **the fish traps**.

For this reason, being there, is highly significant, in terms of heritage.

The art performance is composed of a KhoiKhoi ritual, practiced by the KhoiKhoi People as descendants of the Strandlopers, and a "general" ritual practiced by the participants at the art performance.

This will be the metaphorical act (related to identity and culture) that connects our contemporary reality (pollution, exploitation of the sea) with a time in the past, when human beings were in harmony with Mother Earth and the sea.

PROGRAMME

1) After parking the car at the entrance of the Pine Lodge Resort & Conference Centre /Cape Recife the participants should wait for the combi, that the Pine Lodge has organized as transport system, to reach the "starting point" of the ritual, at the parking area of Cape Recife light house.

In the case that the car of the participant/s has a pass organized, the participant/s can park directly at the parking area of Cape Recife/ lighthouse and join the "starting point" (lighthouse).

In both case the participants are requested to leave their shoes outside the area of the ritual.

2) A person responsible for the art performance will welcome and direct the participant/s, in silence, to the entrance point of the ritual area, where a KhoiKhoi Chief will practice th

3) The participant/s will be directed by a person responsible at the point of collection of the **wooded sticks to pick up** a wooden stick and walk in silence in the direction of the main fire.

4) The first wooden sticks will be **positioned on the fire** by the KhoiKhoi Chiefs and consequentially the participant/s, in silence and following in a row, will do the same.

5) Immediately after having placed a stick on the fire the participant/s is/are requested to sit in a circle in front of the fire, repeating all together, in synchrony: **"WE ARE HERE"** as a mantra.

The fire is an ancestral symbol of gathering and community meeting, as primordial element (such as the water-sea) and symbol that unites all cultures.

The phrase "WE ARE HERE," marks the importance of being, as an individual, at that specific place and time, who has become a group, a community, and together express their strength. The gesture of sitting in a circle in front of the fire that is in the human DNA, regardless of place, time, culture.

6) When the last participant is part of the circle, **the horn will blow 7 times**, calling all together.

The horn bearer calls the names of the Ancestors in four directions. While raising the horn high, the horn blower honors them.

When the horn starts to blow, **the participants need to be silent again**, showing respect and a reconnection with the ancestors.

7) A new phase of the ceremony starts: **Cleansing ritual**.

The participants are requested to stay seated around the fire, in silence, while the 7 Chiefs, 7 selected woman and 7 selected young people practice the Seawater Cleansing ritual.

The **participants, sitting around the fire**, will be part of the Sprinkling Ceremony, practiced by KhoiKhoi people, **with buchu water**, which symbolize unity with one another and those in other coastal cities and continents around the world.

8) **The horn will blow**, announcing the end of the ceremony.

Before leaving the fire, the representatives of the various "communities" (artists, researchers, students, politicians, citizens, etc.) in front of the camera, concisely (in few words), will be asked to answer the question: **"What is the ocean for you?"**

The gathering will leave the Cape Recife Nature Reserve for a location (to be decided), next to the sea, to participate in the Meal Ceremony. This festive activity marks the closure of the ritual.

Time foreseen for the ceremony is more or less 1 hour.

Taboos at / during the performance of this event:

1. No use of alcohol or state of inebriation.
2. No dogs allowed.
3. No use of cell phone, video camera, photo camera during the art performance

After the art performance the area of Cape Recife should be left clean as it was before. Please leave only your footprints.

Please take note that the art performance "The way of water" will be recorded with video cameras, audio recorder and cameras. The material will be edited to obtain a short video that will be projected internationally in Art Galleries and Universities. The same will happen with the photos. If you wish to be part of this event, you automatically accept this condition.

magda.minguzzi@nmmu.ac.za, +27 41 504 2173

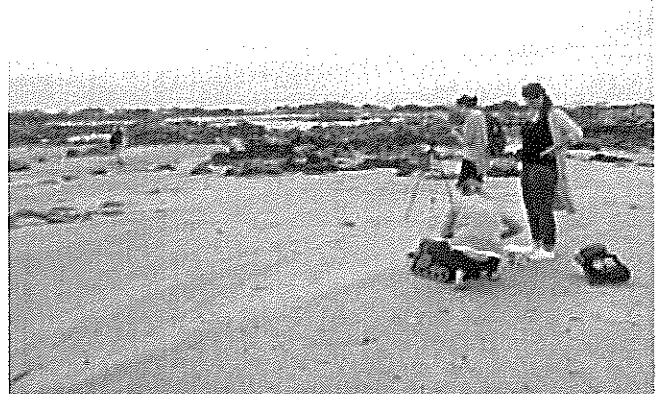
The 06 of May, due to a road block, the route to and back from Marine Drive/Cape Recife will be through Strandfontain road/Gomery road/ NMMU and the back gate at South campus, near the NMMU stadium.

PHOTOGRAPHIC DOCUMENTATION

BEFORE THE ART PERFORMANCE OF THE 05TH AND 06TH OF MAY 2017



KhoiSan Chiefs in class with the Nelson Mandela students at the School of Architecture



moment from the interview about the art project and the fish trap done by Southampton University, UK



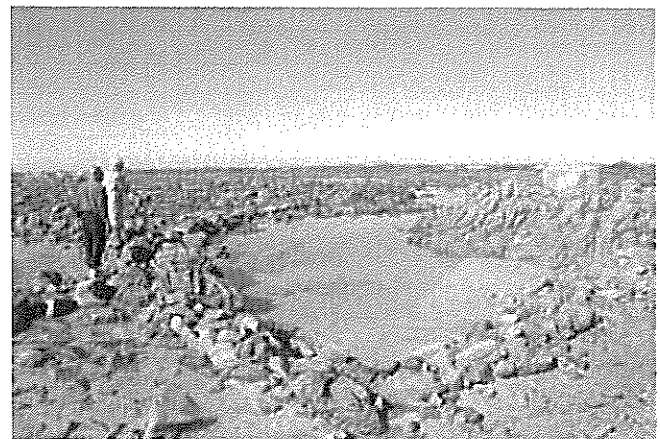
from January to May 2017: weekly meetings with the KhoiSan Chiefs at Erica house and Nelson Mandela University, Nelson Mandela Bay



site visit at the fish trap in Cape Recife with the Chiefs and some students before the art performance



Cape Recife Nature Reserve, site of the project.
Photo "Alex" Tsiotsiopoulos ©

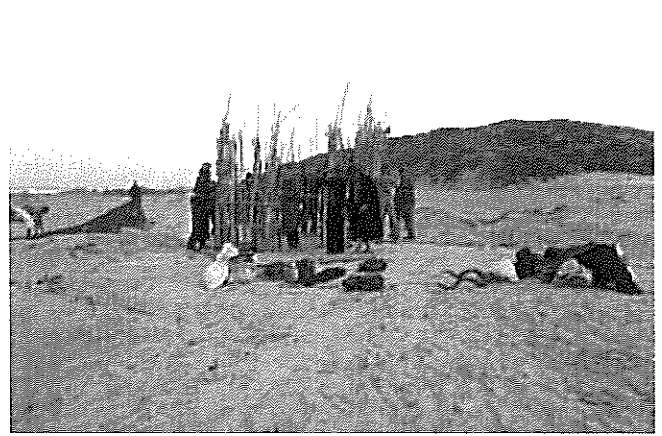


the fish trap in Cape Recife Nature Reserve. Photo M. Minguzzi ©

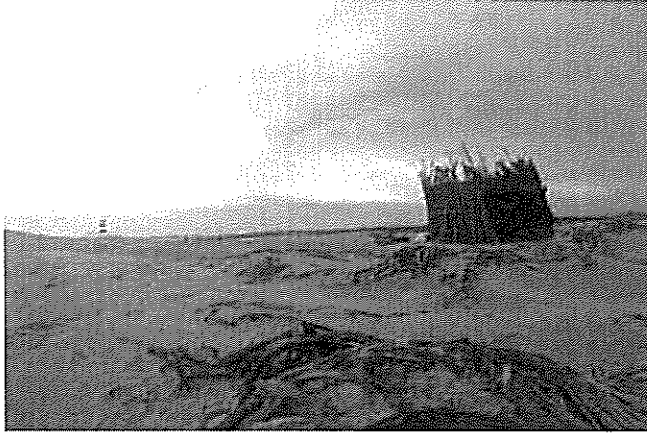
CAPE RECIFE **05TH** OF MAY 2017



preparation of the site, 05th of May. Photo M. Minguzzi ©



building of the kraal. Photo M. Minguzzi ©



preparation of the site, 05th of May. Photo M. Minguzzi ©



night around the fire inside

CAPE RECIFE **06TH** OF MAY 2017



Cape Recife Nature Reserve, **06th May**, moment of the art performance. Photo Glenn Meyer ©



Cape Recife Nature Reserve, **06th May**, moment of the art performance. Photo Glenn Meyer ©



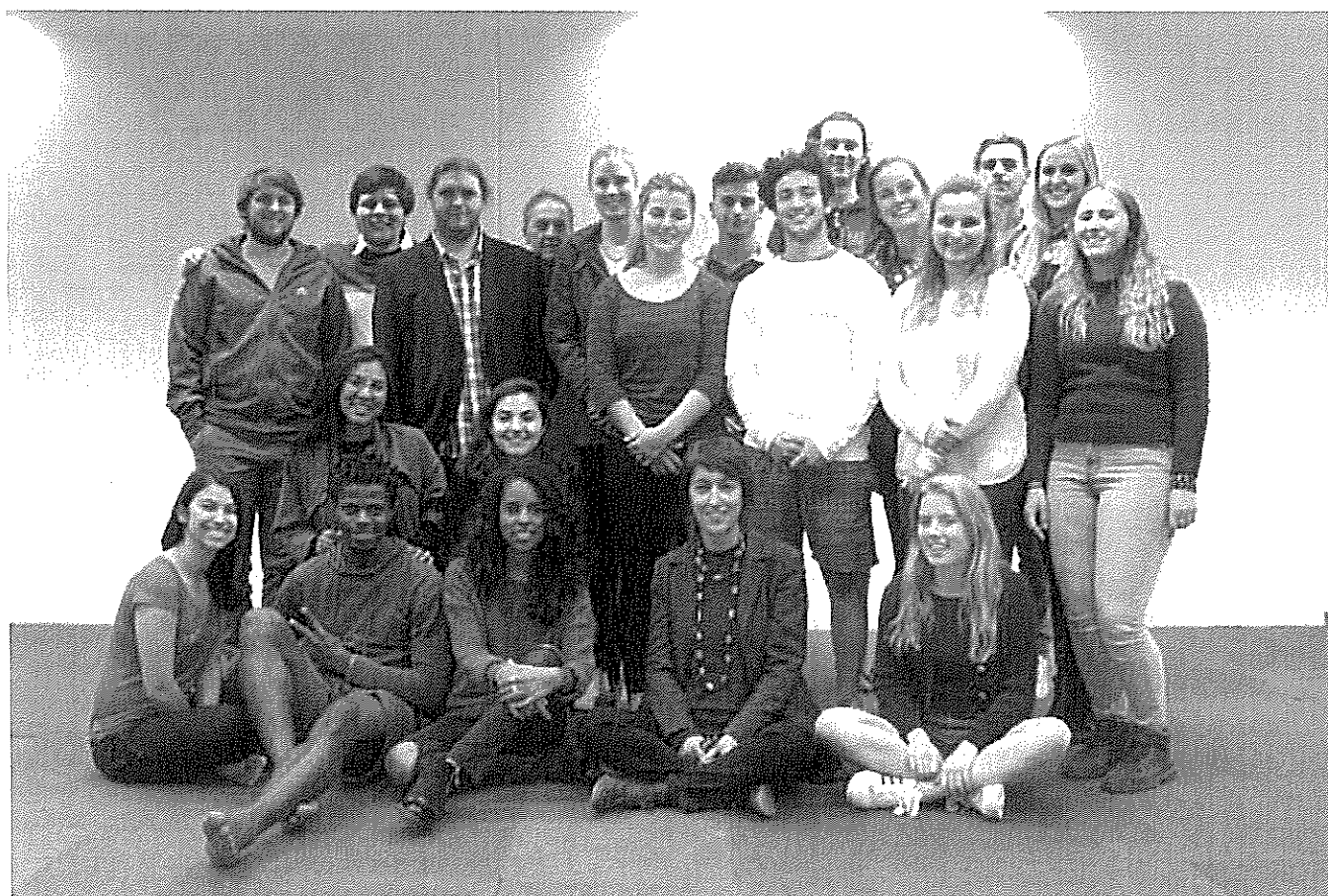
Cape Recife Nature Reserve, **06th May**, moment of the art performance. Photo Glenn Meyer ©



cleansing ceremony. Photo Glenn Meyer ©



KhoiSan Chiefs involved in the project



Nelson Mandela University students involved in the project

OUTPUT OF THE PROJECT

OUTPUT OF THE PROJECT :

NATIONAL AND INTERNATIONAL CONFERENCE/OPEN LECTURE ABOUT THE PROJECT:

2017. Nelson Mandela University, Nelson Mandela Bay, Pre-colonial Catalytic Conference 15 -17 March 2017, CANRAD NMMU-CAS UCT-National Institute for the Humanities and Social Science. Nelson Mandela Metropolitan University. Dr Magda Minguzzi: "The Identity of Places: a Reflection on the KhoiKhoi Culture".

2017. University luav in Venice. Invitation to be part of the two days of convention "luav abroad: heritage". Dr Magda Minguzzi: "The signs of the history as origin for the design: the sacred sites of the KhoiSan People of South Africa" and projection of my short film "The Spirit of water". (6/7 Nov)

VIDEO INTERVIEW :

"The Spirit of water", by Dr. Sarah Filding, Digital Learning, iSolutions, University of Southampton
<https://www.youtube.com/watch?v=jwdanHhJl20&feature=youtu.be>

NATIONAL AND INTERNATIONAL EXHIBITIONS:

New York

23rd September till 15th October 2017

Hot Wood Arts, 481 Van Brunt St. Brooklyn, NY. www.hotwoodarts.com

Nelson Mandela Bay

27th September till 30th November 2017

Nelson Mandela Art Museum, 1 Park Drive, <http://www.artmuseum.co.za>

Zagreb

27th of September till 1st October

Hdlu, www.hdlu.hr

Mexico

9th of November 2017

gallery vega m57,

Real de Catorce, San Luis Potosi.

Mexico

23rd November

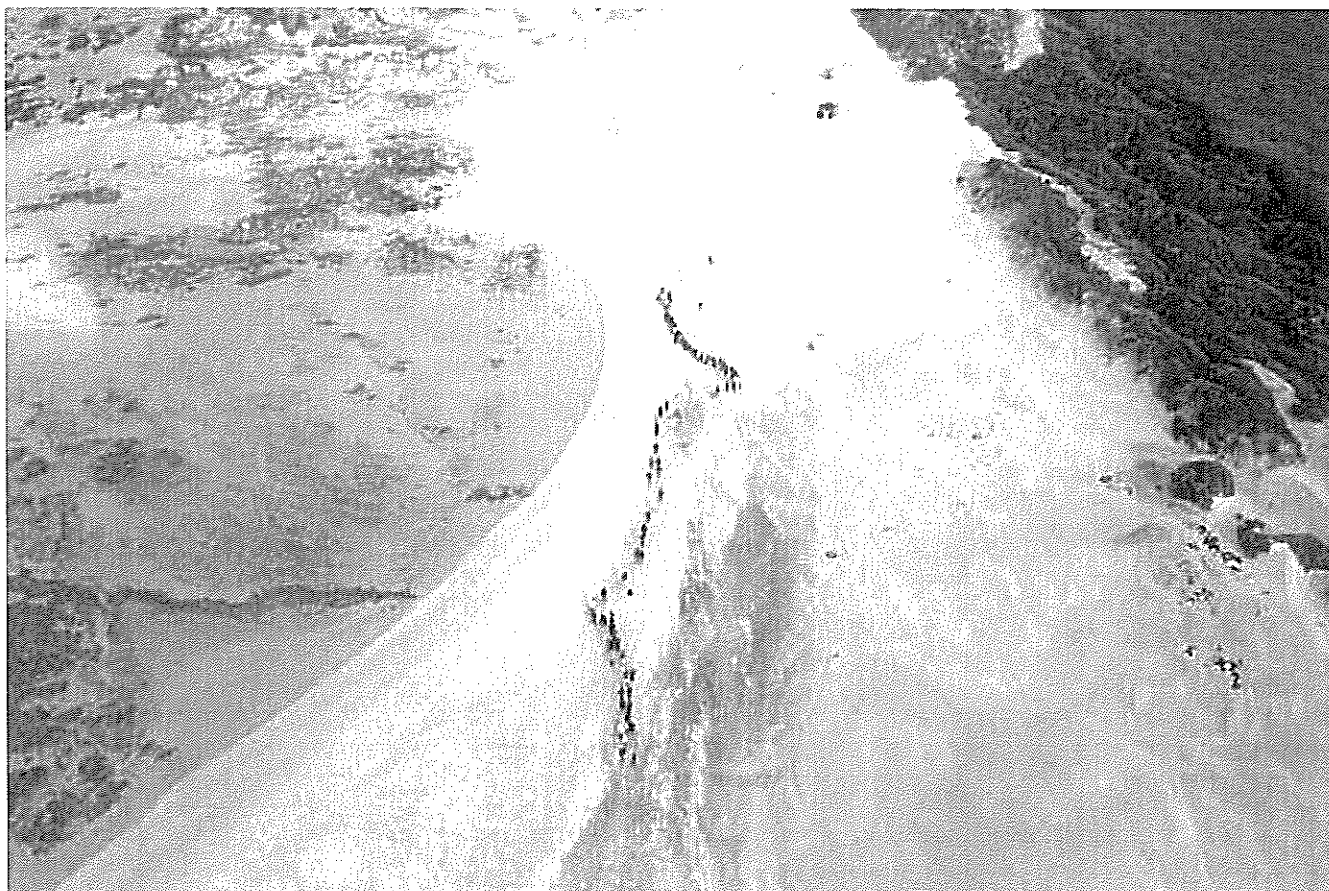
Universidad Nacional Autonoma, Centro de Ciencias de la Complejidad

Venice

7th November 2017

Fabbrica del vedere, <http://www.fabbricadelvedere.it>

POSTER FOR THE EXHIBITION IN PORT ELIZABETH



THE WAY OF WATER

INTERNATIONAL ART PROJECT

PARTICIPATING ARTISTS

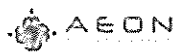
BENIN, Ouidah: Flavia Vaccher/**CROATIA**, Zadar: Josip Zanki and Matija Zdunić/**ITALY**, Venice: Davide Skerlj/**MEXICO**, San Luis Potosi: Manolo Cocho with DRY collective group/**SOUTH AFRICA**, Port Elizabeth: Magda Minguzzi with chief Margaret Coetzee, chief Xam = Gaob Maleiba/**UNITED STATES**, Brooklyn: Ethan Cornell, Justin Frankel, Megan Suttles, Jimi Pantalon, eXtll

from **27TH** SEPTEMBER till **20TH** NOVEMBER 2017
1 Park Drive, Port Elizabeth

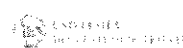
The exhibition is hosted by the
Nelson Mandela Metropolitan Art Museum
in celebration of the Heritage Month



NELSON MANDELA
UNIVERSITY




plina lodge
HOTEL



JULIET
HOTEL



POSTERS FOR THE INTERNATIONAL EXHIBITIONS



NIKOLA TESLA MIND FROM THE FUTURE

Nikola Tesla Mind from the Future: Performances on September 22-11, 2017 - 20. 3. 2018.


Predstavljanje projekta i otvorenje izložbe. THE WAY OF WATER

20. rujna 2017.

Projekt nam je na predstavi donio nove i inovativne izložbe.

THE WAY OF WATER

U skladu s 27. i 30. člankom Ustava Republike Srbije, izdavanje i izložba su javna služba. Izložba će biti otvorena od 7. listopada 2017.



Kontakt:

Info:

Rađeno vrijeme:

Utorak - petak: 11 - 17 h

subota - nedjelja: 10 - 18 h

ponedjeljak: zatvoren (18. i 19. listopada)

Cijene ulaznica:

20 kn za profesionalce

10 kn za studente, mlade i umirovljenike uz predloženu kartu ili potvrdu

10 kn za grupu i više od pet osoba - cijena po osobi

16 kn za studente fakulteta uz potvrdu i foto arhivaciju

Izložbe:

How Wood Arts requests your presents on Saturday, September 23rd from 6-11pm

Please join us for the opening reception of *Fragmented*, a gallery exhibition featuring works by Jillian Rose, Sarah E. Brook, and Chelsea Limbird / *The Way of Water* (six videos) - 6 countries across the globe produced simultaneous art performance that focused on the relationship between humanity and water / live music and performances by Elizabeth May, Pollens, and Space Princess presents Mark Alan Schwab as Marquiche Á Lorraine in *Marquiche Á's Closet* with special guest performances by Laura Brenneman and Jamie Brown / and open studios by our resident artists

Hot Wood Arts

September 23rd, 6-11pm

Gallery Opening - Video - Live Music and Performance - Open Studios

Gallery:

Fragmented, featuring works by Jillian Rose, Sarah E. Brook, and Chelsea Limbird

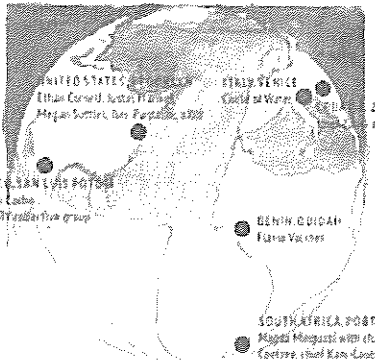
Video:

The Way of Water, an international collaborative art project

THE WAY OF WATER

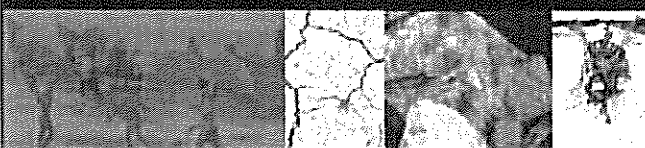
artistic social action • 1 action in 6 performances • 30 video documentation

6 ARTISTS



Venezia
Fabbrica del Vedere
Archivio Carlo Montanaro

martedì 7 novembre 2017
ore 18



EL CAMINO DEL AGUA THE WAY OF WATER

PRESENTACIÓN DE LOS 6 VIDEOS (CORTOMETRAJES) DEL PROYECTO JUEVES, 9 DE NOVIEMBRE A LAS 19:00 HRS GALERIA VEGA M 57 REAL DE CATORCE S.L.P. MÉXICO

El proyecto "El camino del agua / The way of water" consiste en la realización de una serie de performances artísticas colectivas en diversas locaciones en todo el mundo: ASICA, BRUK, ELIJAH, OPOLKA, JONES, ITZEL, VITTELA, WOODS, DAN LIND, POLLEN, SUE PRICA, PIENTO ELIABETH, ENRIQUE JINDEO, BRUNO VIEIRA, RUYA WANG, KAREN LEE entre otros. El resultado de estas acciones se mostrará en una serie de videos, realizados en el agua y en otros medios, que documentan la conciencia de nuestra relación con el agua. El día de la inauguración de cada el agua tiene parte esencial para la vida en el planeta Tierra.

OUTPUT OF THE PROJECT



Loan from Bayworld Museum of KhoiSan artifacts -never exhibited before- related to the coast, for the exhibition in Nelson Mandela Bay. In this photo Chief Coetzee, Chief Maleiba, the Director of The Mandela Art Museum, the responsible of the BayWorld collection and Dr Minguzzi during the selection of the artifacts.



Nelson Mandela Bay, KhoiSan ceremony during the opening at the Art Museum. September 2017



performance of KhoiSan traditional dances at the opening of the exhibition at the Nelson Mandela Art Museum, Nelson Mandela Bay



large number of youth from the northern area of Nelson Mandela Bay visited the exhibition. The visits were organized by the KhoiSan Chiefs. September 2017

LETTER RECEIVED FROM THE UNIVERSITY IN MEXICO:



CENTRO DE CIENCIAS DE LA COMPLEJIDAD
UNIVERSIDAD NACIONAL AUTÓNOMA
DE MÉXICO



November 23, 2017

Dr. Magda Minguzzi
Nelson Mandela University, Porth Elizabeth, South Africa
Director and coordinator of the art performance in Porth Elizabeth (SA)
with KhoiSan Chief Margaret Coetzee and Chief Xam ≠ Gaob Maleiba.

The C3 Center of Complexity Sciences of the National Autonomous University of Mexico, UNAM, through the Coordination of Art, Science and Complexity extends a thank and congratulations to its participation in the cycle of activities of the C3 for its artwork of video-performance entitled *The Spirit of Water* in the context of *The Way of Water* project, authored by Dr. Magda Minguzzi, and in collaboration with Coordinators of the KhoiSan Community: Chief Margaret Coetzee, Inqua tribe; Chief Xam ≠ Gaob Maleiba, Damasonqua tribe. And Ernst Struwig, Lucy Vosloo, Chief Mervyn Allies, Chief of the Kei Korana tribe; Chief Thomas Augustus, Chief of the Gamtobaqua tribe; Chief Henry Burgans, Chief of the Griqua tribe; Chief Vernon Hennings, Chief of the Namaqua tribe; Chief Williams Human, Chief of the Kei Korana tribe; Chief Daantjie Japhta, Chief of the Inqua Camdeboo tribe; Chief Khoisan, Chief of the Damasonqua tribe; Chief Brato Malgas, Chief of the Inqua tribe; Chief Nevel Smith, Chief of the Ganumqua tribe; Chief Deon Spandiel, Chief of the Griqua tribe; Chief Gert Cornelius Steenkamp, Chief of the Oeswana tribe; Chief Williams Wallace, Chief of the Oeswana tribe; Chief Roger C. White, Chief of the Griqua tribe.

To Footage and editing: Bluechilli Marco Fabbri, drone footage: Alexandros "Alex" Tsiotsiopoulos, Nadia van der Walt To Nelson Mandela University Engagement Advancement Fund (Eaf) 2017, AEON-ESSRI (Africa Earth Observatory Network, Earth Stewardship, Science, Research Institute), Communication & Stakeholder Liaison and Department of Arts and Culture of NMU, the Nelson Mandela Bay Arts.

To Culture Heritage Department and Municipality, Pine Lodge.

To the Nelson Mandela University Department of Architecture Students: Adam Paolo Ball, Isadora Bento De Carvalho, Cari Brundyn, Dylan Burton, Kelsey Rae Cawood, Maretha Davids, Tahrene De Vos, Ruan Du Plessis, Daniel Fouche, Dennis Hoft, Hilke Dā-Rthe Horsthemke, Joey Jacobsz, Kawthar Jeewa, Ross Langtree, Kuda Majonga, Grace Kathryn Maybery, Daniella Patsalos, Martin Tallie, Julia Thomas, Alexandros Tsiotsiopoulos, Hymie Yspeert

We hope to count your participation for future international projects.

Greetings

Mtro. Manolo Cocho
Coordinator of Art, Science and Complexity
Center of Complexity Sciences
UNAM

Tel: +52-555-622-6730, ext. 2001
email: frank@nucleares.unam.mx

International art exhibition to celebrate Heritage month

REPORTER

In celebration of Heritage Month, the Nelson Mandela Metropolitan Art Museum will play host to an international art exhibition, called *The War of Water* from today.

On May 8 this year, 11 artists and art collectors from six different countries produced simultaneous art performances that were recorded through photographs and videos for exhibition.

Their aim was to bring attention to the fragile marine environment that is threatened by pollution, excessive fishing and encroaching human development and industry.

The participating artists are:

- Flavio Vaccaro from Quidah, Benin;
- Joepi Zanzi and Maria Zelanic from Zadar, Croatia;
- Davide Skerfi from Venice, Italy;
- Manola Cocho, with the DRY collective group, from San Luis Potosi, Mexico;
- Magda Minguzzi with the coordinators of the local Khoikhoi community, Chief Margaret Coyzee and Chief Kam Gnob Malaba, from Port Elizabeth;
- Ethan Lorneil, Justin Frankel, Megan Stottles, Jimi Pantalan and OXIII from Brooklyn, United States.

The Port Elizabeth performance on May 8 took place in the Cape Recife Nature Reserve where Khoisan and Khoikhoi sacred places

are located in the form of fish traps. They are the most ancient structures present in the local area constructed by the Strandlopers which makes it highly significant in terms of heritage.

"The representatives of the Khoikhoi people, as descendants of the Strandlopers, practised ancient rituals, such as the cleansing ceremony in front of the ocean where the traces of the fish traps are still visible," explained Magda Minguzzi.

"It was a metaphorical act, related to identity and culture, that connects our contemporary reality (pollution and exploitation of the sea) with a time in the past when human beings were in harmony with Mother Earth and the sea."

The project was supported by the Nelson Mandela University, AEON ES-SRI (Africa Earth Observatory Network, Earth Science, Archiving, Science, Research Institute), the Nelson Mandela Bay Arts, Culture and Heritage Department, Nelson Mandela Bay Municipality and Fine Lodge.

International partners include the *Juliet* contemporary art magazine, University of Trieste in Italy and the *Illegu* Creative Visual Artists Association.

The international art exhibition will open at the Nelson Mandela Metropolitan Art Museum tonight at 5.30pm for 6pm with the event finishing around 7.30pm.

It will run until November 30. The museum is open Monday to Friday between 10am and 5pm, but is closed on Tuesday mornings.



The local Khoisan and Khoikhoi community participated in an international art project that will be exhibited at the Nelson Mandela Metropolitan Art Museum from September 27. PHOTO: WALLY VOZCOZO

MOVIE OF THE WEEK Emojis on big screen

THE EMOJI MOVIE, Directed by Tony Leondis, Nicolas Hodges, Paul Wertz, Matt Bralver, Steve Begg, Edward Zwick, Jonathan Van Tassel, Michael Park, Bryan Kopp



Emoji is a digital pictograph that can be used to express an idea or emotion. The movie follows a group of emojis who are brought to life and must save the world from being destroyed by a computer virus.

'Kingsman' returns

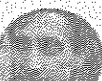
KINGSMAN: THE SECRET SERVICE, Directed by Matthew Vaughn, Bryan Kopp, Nicolas Hodges, Paul Wertz, Steve Begg, Edward Zwick, Jonathan Van Tassel, Michael Park, Bryan Kopp



The movie follows a group of secret agents who are recruited to protect the world from a global threat. The film is a sequel to the 2015 movie *Kingsman*.

Gritty true-life drama

THE BURNING, Directed by Sam Brickett, Bryan Kopp, Nicolas Hodges, Paul Wertz, Steve Begg, Edward Zwick, Jonathan Van Tassel, Michael Park, Bryan Kopp



The movie is a true-life drama about a group of people who are trapped on a remote island and must survive against all odds. The film is based on the book *The Burning* by Sam Brickett.

An ocean runs through it

Bay exhibition part of international art project on marine issues, writes Zamandulo Malonde

IN CELEBRATION of Heritage Month, the Nelson Mandela Metropolitan Art Museum will play host to an international art exhibition, called *The War of Water* from today.



SAFIR MUSAHOI, Khoisan chief performs a cleansing ceremony at Cape Recife on May 8. PHOTO: WALLY VOZCOZO

The local Khoisan and Khoikhoi community participated in an international art project that will be exhibited at the Nelson Mandela Metropolitan Art Museum from September 27.

The project was supported by the Nelson Mandela University, AEON ES-SRI (Africa Earth Observatory Network, Earth Science, Archiving, Science, Research Institute), the Nelson Mandela Bay Arts, Culture and Heritage Department, Nelson Mandela Bay Municipality and Fine Lodge.

International partners include the *Juliet* contemporary art magazine, University of Trieste in Italy and the *Illegu* Creative Visual Artists Association.

The international art exhibition will open at the Nelson Mandela Metropolitan Art Museum tonight at 5.30pm for 6pm with the event finishing around 7.30pm.

It will run until November 30. The museum is open Monday to Friday between 10am and 5pm, but is closed on Tuesday mornings.

The international art exhibition will open at the Nelson Mandela Metropolitan Art Museum tonight at 5.30pm for 6pm with the event finishing around 7.30pm.

LETTERS OF SUPPORT:



Nelson Mandela
Metropolitan
University

for tomorrow

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Faculty of Arts
Executive Dean Office
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Rose.Boswell@nmmu.ac.za
27 February 2017

Dear Sir/Madam

LETTER OF SUPPORT OF THE PROJECT/ART PERFORMANCE

As Dean of the Faculty of Art of the Nelson Mandela Metropolitan University I wish to recommend the art performance "The way of water" related to the research project "*The origin of things: reflections on the Khoikhoi Peoples.*" by Dr. Magda Minguzzi.

"The way of water" is a collective, global, art performance that will take place contextually, at the same time (May 2017), in different sea cities: Brooklyn (USA), Dakar (Senegal), Port Elizabeth (South Africa), Porto Novo (Benin), Venice (Italy), Zagreb (Croatia). The performances, in the different sea cities, will be documented with video and photos that will be shown in Art Galleries and Universities as itinerant exhibitions Internationally.

The topic that will be addressed is:

"The way of 'water' (the sea)", as common good to be protected and defended.

In Port Elizabeth the Artist and Architect Dr. Magda Minguzzi intends to realize the performance in Cape Recife, Nature Reserve were it is possible to find the remains of the most ancient structure (construction) done by the Strandlopers: the fish traps. For this reason, being there will be highly significant, in terms of heritage.

The representatives of the KhoiKhoi people (as descendants of the Strandlopers) will practice an ancient ritual, in front of the ocean, where the traces of the fish traps are. This will be the metaphorical act (related to identity and culture) that connects our contemporary reality (pollution, exploitation of the sea) with a time in the past, when human beings were in harmony with Mother Earth and the sea.



**Nelson Mandela
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22 February, 2017

TO WHOM IT MY CONCERN

Dear Sir/Madam

As Director of the Centre for the Advancement of Non-Racialism & Democracy (CANRAD) at the Nelson Mandela Metropolitan University, I wish to recommend the art performance "The way of water" related to the research project "*The origin of things: reflections on the Khoikhoi Peoples.*" by Dr. Magda Minguzzi.

"The way of water" is a collective, global, art performance that will take place contextually, at the same time (May 2017), in different sea cities: Brooklyn (USA), Dakar (Senegal), Port Elizabeth (South Africa), Porto Novo (Benin), Venice (Italy), Zagreb (Croatia). The performances, in the different sea cities, will be documented with video and photos that will be shown in Art Galleries and Universities as itinerant exhibitions internationally.

The topic that will be addressed is:

"The way of 'water' (the sea)", as common good to be protected and defended.

In Port Elizabeth, the artist and architect, Dr. Magda Minguzzi, intends to realize the performance in the Cape Recife Nature Reserve where it is possible to find the remains of the most ancient structure (construction) done by the Strandlopers - the fish traps. This is a highly significant moment in terms of heritage.

We understand, the representatives of the KhoiKhoi people (as descendants of the Strandlopers) will practice an ancient ritual, in front of the ocean, where the traces of the fish traps are located. This will be the metaphorical act (related to identity and culture) that connects our contemporary reality (pollution, exploitation of the sea) with a time in the past, when human beings were in harmony with Mother Earth and the sea.

This ritual will be followed, by the making of a fire, as an ancestral symbol of gathering and community meeting. It is foreseen that different communities (NMMU Departments, researchers, students, artists, politicians, citizens, etc.) that recognize themselves in the urgency to reflect about the exploitation of the Ocean, will be present at the ritual and participate in the gathering around the fire.

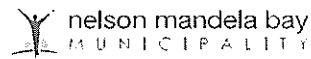
I support this project, because it communicates with non-conventional instruments and with a weaving of different disciplines strong values related to identity, heritage and the necessity to find new ways to activate a dialogue with the past to be able to imagine a different future.

Regards

Allan Zinn
CANRAD Director



NELSON MANDELA UNIVERSITY



Nelson Mandela University
School of Architecture
Dr Magda Minguzzi
magda.minguzzi@mandela.ac.za

Dr. Arch. Magda Minguzzi
Curriculum Vitae 2018

Nelson Mandela University
School of Architecture
Port Elizabeth (South Africa)

9 St Stephen's Street
Port Elizabeth
South Africa
cell phone +27 074 6831 575

ACADEMIC EXPERIENCE

2002. Graduated at Iuav, University Iuav of Venice, Italy. Supervisor Prof. Gianugo Polesello. Evaluation 110 out of 110. The thesis proposes an architectural project for the area of the first industrial zone of Marghera (today in the course of being converted), Venice.

2003. Register as an Architect with the Italian Institute of Architects, OAPPC.Ra (IT).

2005. Bursary student for the postgraduate doctor's degree (PhD) in Architectural-composition at Iuav, Venice.

2009. Postgraduate doctor's degree (PhD) in Architectural-composition at Iuav, Venice. Title of the research thesis is "*The linear compositions of Gianugo Polesello and the edge of the city. Case studies: Gdansk (1989), Naples (1990), Milan (1991), Venice (1992-'93)*".

2010-'11. Biennale of Venice. Selected for the first Master Class in Visual art and Design. Course held by Mario Nanni (Viabizzuno), regarding the design of interior and exterior lighting.

2011-'12. Biennale of Venice. Selected for the Master Class in Visual art and Design. Course held by Laura Salvi and Riccardo Ajossa from the Academy of Art in Rome, regarding acquiring the skills of making hand-made paper.

2016. Register as an Architect at S.A.C.A.P. (2016): CANT42957164

TEACHING

2004/'05. Iuav, Department of Design, Venice, Italy. Collaborate as a tutor in the fourth year course of Prof. Gianni Fabbri entitled "Architectural Composition I". This laboratory forms part of the last two years of specialization for the final architectural degree. Course's themes: the definition of strategic areas related to the accessibility to Venice.

2005/'06. Iuav, Venice, Italy. Collaborate as a tutor in the fourth year course of Prof. Gianni Fabbri entitled "Architectural Composition I". This laboratory forms part of the last two years of specialization for the final architectural degree. Course's themes: the definition of strategic areas related to the accessibility to Venice.

2005/'06. Iuav, Venice, Italy, participate as a tutor in the Clasa International workshop 2006, course of Prof. Gianni Fabbri. Project theme "*A piazza on the the water. How to conclude the Gran Viale to*

the Lido of Venice".

2006/'07 Iuav, Venice, Italy. Collaborate as a tutor in the Fourth year course of Prof. Gianni Fabbri entitled "Architectural Composition I". This laboratory forms part of the last two years of specialization for the final architectural degree dedicated to themes regarding the definition of strategic areas related to the accessibility to Venice.

2007/'08. Iuav, Venice, Italy. Collaborate as a tutor in the final year thesis students course (degree in architecture) of Prof. Gianni Fabbri entitled "Trieste: rethinking the Ausburgic silos".

2012. Iuav, Venice, Italy. Participate as a tutor in the Clasa international workshop 2012, course of Prof. Mauro Bertagnin. Project theme: the New Gate of the north park of the lagoon of Venice: Passo Campalto.

2013. NMMU, Port Elizabeth, South Africa. School of Architecture, first semester. Teaching assistant in the Architectural Design Course of the 2nd Year Studio, with studio master Arch. John Andrews. Course code AA213.

2013/09. *Lecturer in Architecture*, School of Architecture, Nelson Mandela Metropolitan University, Port Elizabeth, SA.

2013. NMMU, Port Elizabeth, South Africa. School of Architecture, AA213 Architectural Design Course of the 2nd Year Studio. Lecturer, with Studio Master Arch. John Andrews.

2013. NMMU, Port Elizabeth, South Africa. School of Art. Workshop "Hand-made paper" for the 3rd Year Studio students. Lecturer/studio master.

2014. NMMU, Port Elizabeth, South Africa. School of Architecture, lecturer of AAA103 Architectural presentation technique, 1st year.

2014. NMMU, Port Elizabeth, South Africa. School of Architecture, lecturer of AE 303 History of architecture and Art, 3rd year.

2014. NMMU, Port Elizabeth, South Africa. School of Architecture, AA523, promoter of 4 M.Arch treatise, (Prof. Treatise students: De Wet J. (75%/100%).

2014. NMMU, Port Elizabeth, South Africa. School of Architecture, AA213 Architectural Design Course of the 2nd Year Studio, lecturer, with Studio Master Arch. John Andrews

2014. NMMU, Port Elizabeth, South Africa, School of Architecture, **International Workshops 2014.** With Ernst Struwig and Jean-Pierre Basson I was responsible for the organization of the NMMU School of Architecture, International Workshops of 2014: 4 evening lectures open to the city (City Hall, Port Elizabeth), 4 numbers of "Across" newspaper (in collaborations with the Journalism and Media Department NMMU), the final exhibition for the 4 workshops, the publication. This was the first unique experience in South Africa of three intensive weeks of Design with International invited Architects and Professors: four workshops in architectural and technical design for the first, second and third year students of architecture and technology, in the first semester of 2014, as part of the academic program. The three International invited Professors conducted three workshops, which made it possible for the NMMU School of Architecture, to make contacts and have exposure on an International level.

2015. NMMU, Port Elizabeth, South Africa. School of Architecture, **Senior Lecturer of:**

AAA103 Architectural presentation technique, 1st year, **AE 303** History of architecture and Art, 3rd year .

2015. NMMU, Port Elizabeth, South Africa. School of Architecture, **AA523**, promoter of 4 M.Arch treatise.

2015. NMMU, Port Elizabeth, South Africa. School of Architecture, **AA213** Architectural Design Course of the 2nd Year Studio, lecturer, studio master Arch. John Andrews.

2015. University of Cape Town, School of Architecture, BAS, Design and Theory III (APG3037W). Invited as external examiner in the November Portfolio exams.

2015/2016. NMMU **“Writing across the Curriculum for B.Arch and M.Arch” 2016.**

I collaborated with the NMMU Writing Centre in the definition and organization of the program “Writing across the Curriculum for B.Arch and M.Arch” students. The teaching of academic reading and writing is a pilot project for the 2016, and is organized around the usual written assignments that are submitted by the students for the different modules. It is meant to improve the capacity of the students in reading and writing on an academic level.

2016. NMMU, Port Elizabeth, South Africa, School of Architecture, **International Workshops 2016.** I participated as a tutor in a workshop and in the organization of the activities with Ernst Struwig and Jean-Pierre Basson: 4 evening lectures open to the city (City Hall, Port Elizabeth), 4 numbers of "Across" newspaper (in collaborations with the Journalism and Media Department NMMU), the final exhibition for the 4 workshops, the publication.

2016. NMMU, Port Elizabeth, South Africa. School of Architecture, **Senior Lecturer of:** **AAA103** Architectural presentation technique, 1st year, **AE 303** History of architecture and Art, 3rd year .

2016. NMMU, Port Elizabeth, South Africa. School of Architecture, **AA523**, promoter of 4 M.Arch treatise.

2016. NMMU, Port Elizabeth, South Africa. School of Architecture, **AAV100** Architectural Design Course of the 1st Year Studio, lecturer, with Studio Master Arch. Ernst Struwig.

2016. University of Cape Town, School of Architecture, BAS, Theory III (APG3037W). Invited as external examiner in the June exams.

2016. Bloemfontein, University of the Free State, Department of Architecture. Invited as external examiner for the **final year treaties** (Design and theory of Architecture).

2016/2017. NMMU, School of Architecture, **supervisor of PHD student.**

2016/'17. **“Travelling exhibition”: Palladio and the Modern, NMMU, School of Architecture. First year students.**

With Ernsts Struwig and Jean-Pierre Basson I was involved in the organization of the “Travelling exhibition”: Palladio and the Modern. In exhibition models (Struwig’s students) and drawings of my students.

The successful exhibitions, which highlighted the universal principles of architecture in 432 exhibition pieces, were hosted by The Cape Institute of Architecture in April in Cape Town, by the Department of Architecture of the University of the Free State during the Free State Festival in July

in Bloemfontein, by the School of Architecture and Planning of the University of the Witwatersrand (Wits), Johannesburg, during the Student Architecture Congress AZA16 presented by the South African Institute of Architects (SAIA) from 31st August to 3rd September 2016 and at the Nelson Mandela Metropolitan Museum in Mandela Bay (2017).

2018. Nelson Mandela University, Port Elizabeth, South Africa. School of Architecture . Senior Lecturer of:

Responsible **PHD program, AE200** History of architecture and Art, 2nd year **AE 303** History of architecture and Art, 3rd year .

UNIVERSITY'S RESEARCH

2004, National Research MIUR (Ministry of Instruction to University Research, Italy) *"The Venice case and the infra-structural system of the sub-lagoon metro. The new 'Gate Way' problem: the projects addressed the realizations of plans and prototypes of architectonic constructions between earth and water"*. Scientific coordinator Prof. Gianni Fabbri.

2014/2016. NMMU. I form part of the **School of Architecture Research Committee** which is involved in the Master and Doctorate Program in Architecture, at the Faculty of Art at the NMMU.

2016. Nelson Mandela Metropolitan University, received the **"RESEARCH THEMES GRANT (RTG)"**, Sustainable human settlements, Architecture and urbanism. Research theme: *The origin of things: reflections on the Khoikhoi Peoples*. Team leader.

2016. NRF-National Research Found application **"Indigenous Knowledge Systems 2017"**. Principal investigator.

2016. **"Learning agreement: teaching and research exchange"** NMMU School of Architecture and University IUAV in Venice, Italy.

I was directly involved, with Ernst Struwig, in the establishments of the **"Learning agreement: teaching and research exchange"** in between the Nelson Mandela Metropolitan University School of Architecture and University IUAV in Venice, Italy.

As a result of this agreement NMMU students during the 2016 and 2017 attend the International workshop in Architecture at luav, Venice (IT).

2017 Nelson Mandela Metropolitan University, received the **ENGAGEMENT ADVANCEMENT FUND (EAF)** for the project/ international art performance **"The way of the water"**. The project **"The way of the water"** is an international collective art performance that took place contextually, at the same time, in different sea cities: Brooklyn (US), Maputo (MZ), New Mexico (US), Port Elizabeth (RSA), Venice (IT), Zagreb (RSC).

The performances, in the different sea cities, were documented with videos and photos that will be shown internationally in selected spaces as Universities and Art Galleries.

In Port Elizabeth the exhibition and video projection will be during the heritage month.

The scope of the artistic project is to bring attention to the fragile marine environment, threatened by pollution, excessive fishing, and irresponsible management of the coasts.

What is our role in maintaining necessary conditions for life on our planet?

In South Africa, Port Elizabeth, the art performance/project is direct and coordinate by Dr. Magda Minguzzi, with Ernst Struwig and Lucy Vooslo; coordinators of the KhoiKhoi community: Chief Margaret Coetzee and Chief Xam ≠ Gaob Maleiba.

Staff and students of the Nelson Mandela University and the KhoiKhoi community of the Metropolitan Area of Port Elizabeth collaborated.

NMMU, AEON Africa Earth Observatory Network, the Municipality of Port Elizabeth and the Arts and Culture Department support the project as well ArtEc and Pine lodge.

2017. Nelson Mandela University, received the **Research Development Fund (RDF)** for the ongoing research "*The origin of things: reflections on the Khoikhoi Peoples*". Participatory research project done with the KhoiSan Chiefs of the area of investigation. Team leader.

2017. NRF- National Research Found application "*Indigenous Knowledge Systems 2018*". Principal investigator with the KhoiSan Chiefs of Eastern Cape.

2018. Nelson Mandela University, received the **ENGAGEMENT ADVANCEMENT FUND (EAF)** for the 2nd phase of the international art project "*The way of the water*".

LECTURES/CONFERENCE

2004. "*City Edge: Venice case study*", University Iuav, Venice, Italy.

2005. "*Design the space of mobility: the metro station*", University Iuav, Venice, Italy.

2006. "*Design the edge of the city: Lido of Venice case study*" University Iuav, Venice, Italy.

2007. "*Design the space of mobility: the metro station*", University Iuav, Venice, Italy.

2009. **Public dissertation** PhD "*The linear compositions of Gianugo Polesello and the limits of the city*", University Iuav, Venice, Auditorium Manfredo Tafuri, Italy.

2010. Conference (**only speakers**) "*Alfonsine: the architecture of memory*", Marini Palace, Alfonsine, Italy.

2010. Conference (**only speakers**) "*Alfonsine: the architecture of memory*", Municipality of Alfonsine, Italy.

2012. Conference (**key note speakers**) "*The compositions of Gianugo Polesello and Venice*", IUAV, University Institute of Architecture in Venice, Cotonificio, Venice, 11/01/2012, title: convention "*Gianugo Polesello, maestro dell'indecifrabile*" coordinator Prof. Gundula Rakowitz.

2014. Invitation to participate (with poster format) at *25th International Union of Architects World Congress, Uia 2014 Durban*, "The Architectural Education Forum for Southern Africa: architectural education other where – seen from the South". Poster theme "The definition of the edge of the city through architecture".

2015. Open lecture to the School, "*The linear compositions of Gianugo Polesello and the limits of the city*", 16/09/2015, NMMU, School of Architecture.

2017. Conference (key note speaker), *Pre-colonial Catalytic Conference 15 -17 March 2017*, CANRAD NMMU-CAS UCT-National Institute for the Humanities and Social Science. Nelson Mandela Metropolitan University. "*The Identity of Places: a Reflection on the KhoiKhoi Culture*".

2017. University luav in Venice. Invitation to be part of the two days of convention "luav abroad: heritage". Lecture on "The signs of the history as origin for the design: the sacred sites of the KhoiSan People of South Africa" and projection of my short film "The Spirit of water". (6/7 Nov)

PUBLICATIONS

A) Published Article in Book:

2003. Magda Minguzzi "Architecture of the limit. New figures on the Lagoon edges" in A. Dal Fabbro (curated by), *Venezia Novissima*, Arcari, Mogliano Veneto. ISBN 88 85164-19-6

Publication of my degree (article and project) in Architecture.

2005. Magda Minguzzi with G. Carabajal "The project area and the program of intervention" in Magda Minguzzi with G. Carabajal (curated by), *Quaderno luav n. 39 "Traces of the future."*, Il Poligrafo, Padova, ISBN 88-7115-458-4.

Publication of my paper and students work at luav University of architecture in Venice.

2007. AA.VV., *Workshop 2006. Facoltà di architettura di Venezia*, Marsilio, Venezia, pp 74/79. ISBN 88-317-9304.

Publication of the summer international workshop at luav University of Venice where I participated as tutor.

2009. Magda Minguzzi., "Sul progetto per l'area comprendente il centro storico e compendio Umberto I a Mestre" in, Martinelli P. (curated by), *Fare centro- Proposte per il centro città di Mestre*, Marsilio ed., Venezia, pp 119/121. ISBN 88-317-9728.

Publication of my paper and project for the area Umberto I in Mestre.

2010. Magda Minguzzi, "Housing in via Vallenari, Mestre-Venice" (2008) in Enrico Prandi (curated by), *Community/architecture. Documents from the Festival Architettura 5 2009-2010*", FA edizioni, Parma, ISBN 88-89739-14-2

Publication of my paper and project of Housing in Venice, Italy.

2010. Magda Minguzzi, "Square of Palazzo Marini, Alfonsine" (2009) with Arch. Ernst Struwig in Enrico Prandi (curated by), *Community/architecture. Documents from the Festival Architettura 5 2009-2010*", FA edizioni, Parma, ISBN 88-89739-14-2

Publication of my paper and project about our project of piazza.

2014. Magda Minguzzi, Ernst Struwig (curated by), *International Workshops 2014, School of Architecture*, by NMMU School of Architecture editor, Port Elizabeth, South Africa, pp47/58. ISBN 978-0-620-62380-3. **Publication of the results of the Prof. Stephen Read (TU Delft) group, international workshop at NMMU where I participated as lecturer.**

B) Published Articles in Architecture's Magazine:

2008. Magda Minguzzi, "A water threshold on the lagoon edge" in, *luav giornale dell'università*, (IUAV university newspaper) n° 57, pp 22/23. **Publication of my research about Venice.**

2012. Magda Minguzzi, "The linear compositions of Gianugo Polesello and the limits of the city", in *Festival dell'Architettura Magazine*, ISSN 2039-0491.

<http://www.festivalarchitettura.it/>

Publication of my research about Arch. Gianugo Polesello.

2012. Magda Minguzzi, "The linear compositions of Gianugo Polesello and the limits of the city", in *Giornale luav n. 114, 2012*, ISSN 2038-7814

Publication of my research about Arch. Gianugo Polesello.

2014. Magda Minguzzi, "Horizons, Up to what point can the eye read the absence of the missing figure?", in *ARCHITECTURE SA*, n65 January/February 2014. ISBN 9771682938004-14002 **Publication of my project titled "Horizons"**.

2016. Magda Minguzzi, Ernst Struwig, "Workshop for global exchanges" in *ARCHITECTURE SA*, n79/2016, pp10/12. ISBN 9771682938004-14002

Article about the 2016 International workshop, School of Architecture, NMMU.

C) Curated books:

2005. Magda Minguzzi with G. Carabajal (curated by), *Quaderno luav n. 39 "Traces of the future."*, Il Poligrafo, Padova, ISBN 88-7115-458-4.

2014. Magda Minguzzi, Ernst Struwig (curated by), *International Workshops 2014, School of Architecture*, by NMMU School of Architecture editor, Port Elizabeth, South Africa. ISBN 978-0-620-62380-3.

2017/2018. Magda Minguzzi, Ernst Struwig (curated by), *International Workshops 2014, School of Architecture*, by NMMU School of Architecture editor, Port Elizabeth, South Africa. Work in progress.

D) Book:

2009. Magda Minguzzi, "The linear compositions of Gianugo Polesello and the limits of the city", Phd thesis, unpublished.

2018. Magda Minguzzi, "The Spirit of the water". Work in progress.

About my works:

2008. *Future-Arquitecturas*, n 14, 2008, Competition Zip (industrial zone and fluvial port of Padova). Project leaders Peter Eisenman/Renato Rizzi with Pro.Tec.O.

Publication of the project for industrial zone of Padova (IT) where I collaborated.

-*Gentes* n14, 2012, Donatella Guerrini "L'arte per ridare vita a ciò che più ci colpisce". A publication of my artistic works.

-*The Herald*, 03/09/2013, "Italian to exhibit art works in PE", An article about my artistic works.

-*Die Burger*, 17/09/2013, Willemien Green, "Reis en land so' karteer". An article about my artistic works.

-*Die Burger*, 19/11/2013, Willemien Green, "Bakens in Baai met reeks foto's verewig". An article about my artistic works

2016. Prof. Julian Cooke "Exhibition "Palladio and the Modern", *ARCHITECTURE SA*, n82/2016, p7. ISBN 9771682938004-14002.

Article about the traveling exhibitions that were organized with Ernst Struwig and JP Basson on the drawings and models of our students.

ARCHITECTURE DESIGN COMPETITIONS' AWARDS:

2004. Pedersano, Trento, Italy. Participate in the Ideas competition with the Architect Ernst Struwig entitled "*A relational space at Pedersano*".
Project **selected**.

2005. Lions Club Venice. Participate in the competition entitled "*House of Music*" for the requalification of the area ex-Palafenice on the Tronchetto island of Venice. Project leader Prof. Patrizia Montini Zimolo.
Project awarded **third prize**.

2007 Krakow, Poland. Participate in the competition for the "*John Paul II Centre 'do not fear'*".
Project leader Prof. Renato Rizzi with Pro.Tec.O.
Project awarded **honorable mention**.
<http://europaconcorsi.com/projects/26772-Krakow>

2009. Ferrara, Italy, competition "*Architecture from Ferrara/for Ferrara*", AGAF, 2009. Participate with the project "*House in Nile Road, restructuring and extension, Port Elizabeth, South Africa*", with Arch. Ernst Struwig.
Project awarded **second prize**.

2010. Festival Architecture 5, international Call for papers, "*Community/architecture*". **TWO Selected projects for publication and exhibition:** "*Square of Marini Palace, Alfonsine, 2009*" with Arch. Dr. Ernst Struwig and "*Housing in Vallenari Road, Mestre-Venice, 2008*" with Arch. Dr. Anna Rizzinelli.

2012. Pergine (Trento, Italy). Participate in the competition: "*For the requalification of the area near the Caldonazzo lake*" with Studio Proteco srl engineering.
Project awarded with **honorable mention**.

SPECIAL RECOGNITIONS

2010-'11. Biennale of Venice. **Selected** for the first Master Class in Visual art and Design. Course held by Mario Nanni (Viabizzuno), regarding the design of interior and exterior lighting.

2011-'12. Biennale of Venice. **Selected** for the Master Class in Visual art and Design. Course held by Laura Salvi and Riccardo Ajossa from the Academy of Art in Rome, regarding acquiring the skills of making hand-made paper.

2015. Nelson Mandela Metropolitan University, "AWARDS FOR STAFF PRODUCING OUTPUTS IN THE PERFORMING AND CREATIVE ARTS, 2014". Received the awards for the art work "Horizons" and "Looking for myself".

2015. Archivio Malerba, Milan (Italy). **Selected** the art work "Looking for myself" to be part of the Archive.

COMPETITIONS

2004. Pedersano, Trento, Italy. Participate in the Ideas competition with the Architect Ernst Struwig entitled "*A relational space at Pedersano*".

Project selected.

2004. Vallevicchia, Caorle, Venice. Participate in the "*Ideas competition for a museum of agriculture*" with the Architect Ernst Struwig.

2005. Lions Club Venice. Participate in the competition entitled "*House of Music*" for the requalification of the area ex-Palafenice on the Tronchetto island of Venice. Project leader

Professor Patrizia Montini Zimolo.

Project awarded **third prize**.

2006. Azienda Ulss 12 Veneziana, Mestre/Venice, participate in the competition entitled "*Ideas competition to determine reclamation of the historic city center of Mestre including the Umberto I for the realization of 'a symbol for the city'*". Project leader Professor Armando Dal Fabbro.

<http://europaconcorsi.com/projects/24034-Recupero-Dell-area-Del-Centro-Storico-Di-Mestre-Comp-endio-Umberto-I>

2007 Krakow, Poland. Participate in the competition for the "*John Paul II Centre 'do not fear'*".

Project leader Professor Renato Rizzi with Pro.Tec.O.

Project awarded **honorable mention**.

2008. Padova, Competition Zip (industrial zone and fluvial port of Padova). Invited international competition of design "*Research towers in the Industrial Zone of Padova*". Project leaders Peter Eisenman / Renato Rizzi with Pro.Tec.O.

Project selected.

2009. "*Variazioni Variations*", from an idea of Ernst Struwig and Magda Minguzzi, Produced by the University Iuav of Venice, Department of Architectural Composition. Video **selected** at "Video Concorso Pasinetti" (2009).

http://www2.iuav.it/dpa/video/2007/struwig/video_struwig.html

-Ferrara, Italy, competition "*Architecture from Ferrara/for Ferrara*", AGAF, 2009 participate with the project "*House in Nile Road, restructuring and extension, Port Elizabeth, South Africa*", with Arch. Ernst Struwig.

Project awarded **second prize**.

2010. Festival Architecture 5, international Call for papers and exhibition, "*Community/architecture*". **Two Selected projects for publication and exhibition:** "*Square of Marini Palace, Alfonsine, 2009*" with Arch. Dr. Ernst Struwig and "*Housing in Vallenari Road, Mestre-Venice, 2008*" with Arch. Dr. Anna Rizzinelli.

2012. Pergine (Trento, Italy). Participate in the competition : "*For the requalification of the area near the Caldonazzo lake*" with Studio Proteco srl engineering.

Project awarded **honorable mention**.

EXHIBITIONS

A) Architecture's Exhibitions

2003. Venice, Italy. VEGA, Technological Scientific Park, exhibition entitled "*Edge of the City*". Exhibition of my thesis drawings and models.

2004. Pedersano, Trento, Italy. Exhibition of the project realized with Arch. Ernst Struwig entitled "*A relational space at Pedersano*".

2007. Venice-Mestre, Italy. Cultural Centre Santa Maria delle Grazie. Exhibition of the project "*Ideas competition to determine reclamation of the historic city center of Mestre including the Umberto I for the realization of 'a symbol for the city'*". Project where I collaborated.

2009. IUAV University Institute of Architecture in Venice, Exhibition space Gino Vale. "*Architetti italiani a confronto. Armando Dal Fabbro, Gino Malacarne, Bruno Messina, Carlo Moccia, Efsio Pitzalis*". Exhibition of the project for the Umberto I° area, where I collaborated.

2009. Ferrara, Salone Habitat 2009, "*New Landscapes*" AGAF -Associazione Giovani Architetti Ferrara. Exhibition of the project of two apartments in Nile Road, Port Elizabeth, South Africa, with Arch. Ernst Struwig.

2010. Parma, Palazzo della Pilotta, Voltoni del Guazzatoio, "*Community/architecture. Documents from the Festival Architettura 5 2009-2010*". Exhibition of the project "*Housing in via Vallenari, Mestre-Venice*" (2008) with Arch. Dr. Anna Rizzinelli and "*Square of Palazzo Marini, Alfonsine*" (2009) with Arch. Ernst Struwig.

2011. Biennale of Venice, Cà Giustinian, "*From the cinema to a lamp for architecture*". Exhibition of my prototype of light called "*Traces of light; traces of shadows*".

2014. Invitation to participate (with poster format) at *25th International Union of Architects World Congress, Uia 2014 Durban*, "*The Architectural Education Forum for Southern Africa: architectural education other where – seen from the South*". Poster theme "*The definition of the edge of the city through architecture*".

2016. Cape Town-Institute of Architecture; Bloemfontein-University of the Free State: travelling exhibition "*Palladio and the Modern*", exhibition of selected models (course of Design I, studio master Arch. Ernst Struwig) and selected drawings and compositional studies of my first year students, course of AAA103, 2014-2015.

2106. Johannesburg-Wits University, School of Architecture, AZA2016 students congress: travelling exhibition "*Palladio and the Modern*", exhibition of selected models (course of Design I, studio master Arch. Ernst Struwig) and selected drawings and compositional studies of my first year students, course of AAA103, 2014-2015.

2016. Port Elizabeth, Alliance Française, "*An interpretation of Invisible Cities by Italo Calvino*". Exhibition of selected collages of my first year students, course of AAA103 in collaboration with the course of Design I, studio master Arch. Ernst Struwig.

2017. Port Elizabeth, Nelson Mandela Art Museum: travelling exhibition "*Palladio and the Modern*", exhibition of selected models (course of Design I, studio master Arch. Ernst Struwig) and selected drawings and compositional studies of my first year students, course of AAA103, 2014-2015.

B) Art Exhibitions

2012. Personal exhibition at Alfonsine (Ravenna, IT), Palazzo Marini, 04-25/03/2012, entitled "Traces".

2012. Personal exhibition entitled "*The garden of Eden*" in the restored Torre del Soccorso, Rocca estense (23-28/07/2012) at Lugo, Ravenna, Italy. Invited to participate in the 8th edition of the annual one-week summer festival entitled "Lugo Contemporanea", review of music, visual arts, dance, poetry and installations. Participate with an installation of handmade paper.

2012/2013. Personal exhibition entitled "*Tracce di luce*" at Villa Carcina (Brescia, IT), Villa Glisenti, (15/12/2012, 06/12/2013).

2013. Personal exhibition of tapestries entitled "*Note di Colore_Sounds of Color*". This exhibition forms part of the Italian cultural week 25 May – 02 June 2013 called "*La dolce vita_The sweet life*" in celebration of the Italian Republic Day 02 June 2013, in collaboration with the Honorary Italian Vice Consulate in Port Elizabeth. Italian club, Port Elizabeth, South Africa.

2013. Personal exhibition of hand-made paper art works and video entitled "Horizons", 07- 21 September 2013, Alliance Française, Port Elizabeth, South Africa.

2013. Personal exhibition of hand-made paper art works entitled "Horizons". This exhibition forms part of the "Celebration of PE's historical Landmarks", 14 November-18 December 2013, Exhibition Centre, Second Avenue Campus, NMMU, Port Elizabeth, South Africa.

2014. Collective exhibition, "Food for Thought", 05 March -12 April 2014, at ART Gallery, partners of the ARTS Journey-Nelson Mandela Bay, Port Elizabeth, South Africa. Exhibition of papers art works "Transitions".

2014. Collective exhibition, National Arts Festival Fringe Exhibition: "XPRESSIONS 2014", Art Gallery, Port Elizabeth, South Africa. Exhibition of papers art works "impressions".

2014. Permanent collection of hand-made papers art work entitled "Horizons" at the Exhibition Centre, Second Avenue Campus, NMMU, Port Elizabeth, South Africa.

2014. Personal exhibition of hand-made paper art works entitled "Looking for myself". This personal exhibition forms part of a main event "The role of women in the shaping of Eastern Cape history", at the Exhibition Centre, Second Avenue Campus, NMMU, Port Elizabeth, South Africa. 24/11/2014-24/02/2015.

2014/2015. Personal exhibition of hand-made paper art works entitled "Looking for myself/study 2". Palazzo Marini, Alfonsine (Ravenna), Italy, 18/12/2014-07/01/2015

2015. Collective exhibition, "XX Celebrating woman artists of the eastern cape", Artec Gallery, Port Elizabeth, South Africa. 20/02/2015-06/03/2015.

2015. Archivio Malerba, Milan (Italy). The project "Looking for myself" is part of the web site of the Archivio Malerba. <http://www.fondomalerba.org/archivio/artisti/magda-minguzzi/?v=2014>

2017. "*The way of 'water' (the sea)*", as common good to be protected and defended. It is a collective, international, art performance that took place contextually, at the same time, in different

sea cities: Brooklyn (USA), Dakar (Senegal), Venice (Italy), Trieste (Italy), Zagreb (Croatia), Port Elizabeth (South Africa). Artist and coordinator in Port Elizabeth: Dr. Magda Minguzzi.

2107. "The Spirit of water" art project, exhibition:

-New York, 23rd September till 15th October 2017, Hot Wood Arts, 481 Van Brunt St. Brooklyn, NY. www.hotwoodarts.com.

-Port Elizabeth, 27th September till 30th November 2017, Nelson Mandela Art Museum, 1 Park Drive, <http://www.artmuseum.co.za>.

-Zagreb, 27th of September till 1st October, Hdlu, www.hdlu.hr.

-Mexico, 9th of November 2017, gallery vega m57, Real de Catorce, San Luis Potosi.

-Mexico, Universidad Nacional Autonoma, Centro de Ciencias de la Complejidad, 23rd November.

-Venice, 7th November 2017, Fabbrica del vedere, <http://www.fabbricadelvedere.it>

2018. Graaff-Reinet, South Africa. "The Spirit of water" art project, Graaff Reinet old library Museum, 22 February/22 June 2018.

PROFESSIONAL EXPERIENCE

2002. Founded the group me architects with Arch. Ernst Struwig.

2003. Court house project. (not realized).

2004. Mira, Venice, residential project for 18 apartments with the Architect Ernst Struwig. (not realized).

-Palazzo Badoer, IUAV University Institute of Architecture of Venice. Curate the installation and graphic work of posters and publicity for the exhibition entitled "*ICAM12, 12th International Congress of international confederation of architectural museums*". Project in collaboration with Arch. Ernst Struwig.

2005. Ravenna, project of interior design for existing legal offices. **Realized** with the Architect Ernst Struwig.

-Ravenna, interior project for an existing apartment. **Realized** with the Architect Ernst Struwig.

-Alfonsine, Ravenna, restructuring project for an existing house with the Architect Ernst Struwig. (not realized).

2007. Venice, project for the Umberto I° area.

- Curate the exhibition entitled "*Variazioni / Variations*" at the enoteca Gaia Scienza, Marghera, Venice. Exhibition of drawings and low reliefs by Arch. Ernst Struwig,

- Curate the exhibition entitled "*Variazioni / Variations: homage to Gianugo Polesello*" at IUAV, University Institute of Architecture in Venice, exhibition space Gino Vale. Exhibition of drawings and low reliefs by Arch, Ernst Struwig. Projection of the video entitled "*Variazioni / Variations*",

produced by the University luav of Venice, Department of Architectural Composition.

- Curate the exhibition entitled "*Variazioni / Variations*" at Palazzo Marini, Alfonsine (Ravenna), Italy. Exhibition of drawings and low reliefs by Arch, Ernst Struwig, Projection of the video entitled "*Variazioni / Variations*", produced by the University luav of Venice, Department of Architectural Composition.

2008. Venice, residential project in Vallenari Road with the Architect Anna Rizzinelli. Project selected for the FA5 2009-2010- Festival dell'Architettura 10.

2009. Alfonsine, Ravenna, "*Square of Marini Palace, Alfonsine*" with the Architect Ernst Struwig. Project selected for the FA5 2009-2010- Festival dell'Architettura 10.

2009-2010. Port Elizabeth, South Africa, House in Nile Road, restructuring and extension with the Architect Ernst Struwig. Project awarded **second prize** in the competition "*Architecture per Ferrara/da Ferrara*", AGAF, 2009.

2010. Municipality of Alfonsine (Ravenna), cataloging work of vernacular buildings of historical and architectural value.

2011. Paese (Treviso, IT), conversion of a warehouse in an Evangelic Church and Cultural Centre .

-Paese (Treviso), preliminary project for a Shopping Mall 5000mq.

-Salzano (Venice) preliminary project for a freeway junction.

-Angola, preliminary project for low cost housing. Three basic typologies of 100 sq. m and system of grouping.

-Ghana, preliminary project for a University Campus for 1000 students.

2012. Verona, "*Completing freeway traffic circle Traforo delle Torricelle*". Collaborate with Studio Proteco engineering, Venice, realization of preliminary project and feasibility.

-Cortina, consultancy for landscape project for a golf course and attached structures. Collaborate with Studio Proteco engineering, Venice, realization of photomontages.

-Capo Ferrato, Sardegna, "*Tiliguerta camping village*". Collaborate with Studio Proteco engineering, Venice, IT. Project of restructuring and hypothesis for the interiors of various bungalows.

-From 2011 to 2013 collaborate with Studio Proteco srl engineering, Venice, Italy, on projects related to architecture and urbanism.

2014/17. Port Elizabeth, South Africa. Restructuring and change function from garage to apartment with the Architect Ernst Struwig. State in progress.

DESIGN

2008/'11. Jewellery project entitled "*Planets and directions*".

2009. Jewellery project "*From architecture to* ", or architectures to wear.

2010. Light project for a "*light-shadow box*", or dynamic light and shadow.

2010. Light project with elements on floor and table "*City light*".

2011. Furniture screen "*Sound of light.* "

2011. Light project "*Traces of light; traces of shadows*" or thinking about the edge. Biennale of Venice, Master Class Visual Art and Design.

2011. Light project for a table : "*Sculpture of light*".

2011. Furniture. Library project : "*Light books*".

VIDEO

2007. http://www2.iuav.it/dpa/video/2007/struwig/video_struwig.html
"*Variazioni Variations*", from an idea of Ernst Struwig and Magda Minguzzi, University Iuav of Venice Production. Video selected at "Video Concorso Pasinetti" (2009).

2012. "*Garden of Eden*" from an idea of Magda Minguzzi with Enrico Almici.
<http://www.youtube.com/watch?v=ndgK8lpRuSo>

2013. "*Horizons*", idea and shootings made by Magda Minguzzi, sound design and video editing by Eucalipto Lab.
<http://www.youtube.com/watch?v=tuEXz4mqbpw>

2107. Video art performance "*The Spirit of water*" by Magda Minguzzi and the KhoiSan People of the Metropolitan Area of Port Elizabeth.
The video was projected internationally in Art Galleries and Universities.

2017. Video interview about fish trap and the art project "*The spirit of water*". University of Southampton.
<https://www.youtube.com/watch?v=jwdanHhJI20&feature=youtu.be>

GRAPHIC DESIGN

2003. Layout, graphic elaborations, editing of, A. Dal Fabbro (ed.), Venezia Novissima, ISBN 88 85164-19-6.

-Manifesto for the exhibitions "*L'architettura animata di Clorindo Testa*", University Iuav Venice, Italy.

2005. Graphic elaborations, editing of, Fabbri G., Venezia quale modernità, Franco Angeli Editori, Milan.

-Layout, graphic elaborations, editing of Magda Minguzzi with G. Carabajal (ed.), Quaderno Iuav n. 39 "*Traces of the future*", Il Poligrafo, Padova, ISBN 88-7115-458-4.

2006. Manifesto for the Architectural Festival 3, ICAR 14/ Architectural and urban composition.

"*Teaching Architectural Design in the Italian Faculty of Architecture*".

2007. Collaborations with Ontwerpstudio Rood, Amsterdam, Netherlands. Drawing maps and plan diagram for AA.VV, (2006), *Her groene boekje van Zwolle*, Drukkerij Waanders, Zwolle.

2007. Layout, graphic elaborations, editing of manifesto and catalog "*Variazioni / Variations*", art works of Ernst Struwig, Venice.

2010-'11. Layout, graphic elaborations, editing of manifesto and catalog "*Water star*", art works of Ernst Struwig, Venice.

2012. Layout, graphic elaborations, editing of the brochure for Studio Proteco engineering in Venice, Italy.

2013. Brochure for the School of Architecture, Nelson Mandela Metropolitan University in Port Elizabeth, South Africa.

2013. Layout, graphic elaborations, brochure-program for the Italian Culture week in Port Elizabeth, South Africa.

2014. Layout, graphic elaborations of , Magda Minguzzi, Ernst Struwig (curated by), *International Workshops 2014, School of Architecture*, by NMMU School of Architecture editor, Port Elizabeth, South Africa. ISBN 978-0-620-62380-3.

Port Elizabeth, 2018
Dr. Magda Minguzzi