

SELECTION FORM

Selection Application for

Bachelors of Architecture | BArch

Programme Code | 40114

Submission date | 31 Aug

The **Selection Form** must be delivered in person, or door to door by a private courier company to the physical address of the Department of Architecture:

Attention: Selection Committee
Department of Architecture
Architecture Building
Dean Street
205 Nelson Mandela Avenue
Park West
BLOEMFONTEIN

Department of Architecture

Architecture Building, Dean Street, University of the Free State, 205 Nelson Mandela Drive, Park West, Bloemfontein, 9301, South Africa

✉ PretoriusY@ufs.ac.za, www.ufs.ac.za



INTRODUCTION + SELECTION ORIENTATION

Thank you for your interest in our selection program for architecture at the University of the Free State.

GENERAL | You will find all information about our programme and selection process on our website: www.ufs.ac.za/architecture, select the link **Undergraduate Application**, please ensure that you download the **Departmental Brochure**. Familiarise yourself with each of the application and selection steps as well as submission dates. Be sure to follow the process prudently.

In order to participate in the selection process you must have applied for admission to the University of the Free State before 31 May of the year preceding intended study. Download the **Application for Admissions Form (DV1A)** from the UFS website: search www.ufs.ac.za, select the link **Students**, then select the link **UFS Application Forms**. After receiving the complete Application for Admissions Form, the information is captured on the UFS system by Student Academic Services after which you will receive a unique UFS Student number (Reference number). For enquiries regarding receipt of the application for admission form, capturing of candidates' data, or student numbers, please contact Student Academic Services: applications@ufs.ac.za | 051 401 3696|3693

The Department of Architecture is only responsible for departmental selection processes related to the **Selection Form** and **Selection Interviews**. The Department cannot advise on processes related to application for admission to the UFS.

SELECTION FORM | Completing and submitting the **Selection Form** is the **first step** in the selection process and **does not guarantee admission** to the BArch programme. You cannot submit the **Selection Form** unless you have received a unique UFS Student number from **Student Academic Services**. The **Selection Form** must be completed and submitted in person or door to door by courier to the physical address of the Department of Architecture - found at the end of this document. **Selection Forms** must reach the Department of Architecture before or on 31 August of the year preceding intended study. If you make use of a courier company, please track delivery with them. Do not contact the Department in this regard. **Selection Forms** should not be submitted to any other UFS address.

The **Selection Form** has six parts (Parts I – VI): The first part captures your contact information. Part II enquires into your academic and work experience: Part III attempts to discover more about your personality traits: Part IV provides us with information about the architectural practice you shadowed at: Part V introduces a series of creative exercises through which we learn about each other - we get to know you better and you get to

understand what skills the Department values: The last part explains the next step in the selection process. Please sign the declaration of authorship form at the end of this document and check the checklist provided.

The selection committee critically reviews all the **Selection Forms** it receives, concentrating especially on the creative exercises of Part V. A background in art, graphic or engineering subjects is not a requirement for completing the **Selection Form**. Creativity, questioning the ordinary and dexterity are the key ingredients for completing a successful **Selection Form**. The most resourceful candidates are provisionally selected and will be invited by mid-September to attend an interview at the Department of Architecture.

It is your responsibility to ensure that the **Selection Form** is complete. **Selection Forms** will not be presented to the selection panel without a valid UFS student number. Incomplete forms and forms received after the closing date (31 August), will not be accepted or considered for selection. All candidates that submitted a **Selection Form** will be contacted by the Department to inform you of the outcome of the selection process – please do not contact the Department. **Selection Forms** are the property of the Department of Architecture and will not be sent back to candidates.

SELECTION INTERVIEW + CREATIVE PORTFOLIO | Please read through the information pertaining to the **Selection Interview** and the **Creative Portfolio** in Part VI. If your **Selection Form** was selected by the selection panel, you will be invited to a **Selection Interview**, at which time you will have to present a Creative Portfolio. The **Selection Interview** and **Creative Portfolio** are the second step in the selection process.

Candidates compete for selection based on creativity, design dexterity, and inventiveness; these aspects should be represented in the creative exercises in the **Selection Form** as well as the extensive **Creative Portfolio** and **Selection Interview**. Hard work, commitment and design insight is communicated through the creative exercises of the **Selection Form** and the **Creative Portfolio** at the **Selection Interview**. The Department receives hundreds of applications, and only a maximum of 55 candidates are selected for the programme.

PART I | PERSONAL + CONTACT DETAILS

Complete the **Selection Form** in clear block letters, using black ink.

CANDIDATE

Student Number: _____

☐ Ms | ☐ Mr
 Known as _____

First Names _____

Surname _____

S.A. ID Number _____

Non S.A. Passport Number _____

CANDIDATE







_____ @ _____

CANDIDATE

Residential Address _____

Postal Code _____

Postal Address _____

Postal Code _____

GUARDIAN

Name _____ Surname _____

GUARDIAN







_____ @ _____

PART II | ACADEMIC + EMPLOYMENT DETAILS

Information on the secondary institution from which you **will matriculate** | **matriculated**

Institution _____ City _____

Province _____ Year _____

Attach a certified copy of Matric Certificate or your most recent Grade 12 after page 22.

List extra-curricular activities participated in from Grade 11 to the year preceding application

Cultural and Creative Activities _____

Community Activities _____

Leadership Positions _____

What did you do in the year preceding the year of application? (mark x)

School Learner	<input type="radio"/>	Post-school College	<input type="radio"/>	Working	<input type="radio"/>
Unemployed	<input type="radio"/>	University of Technology	<input type="radio"/>	University	<input type="radio"/>
Other	<input type="radio"/>	Specify Other	_____		

If you studied after Matric, please specify

Institution _____

Qualification _____ from year ____ to ____

Attach a certified copy of your Institutional Academic Transcript after page 22.

If you worked after Matric, please specify

Employer _____ from year ____ to ____

Attach a certified reference letter by your employer after page 22.

PART III | MORE ABOUT YOU

What is your personal understanding of creativity?

Briefly describe your circle of friends and mention which positive and negative comments they would make about you.

What was the bravest, most creative and most experimental decision you've ever made?

Who is your superhero (Thor, Silver Surfer or any other superhero) alter ego and why?

What is your favorite artwork, or architectural building or structure?

Name the title and author of one book that changed your life.

PART IV | SHADOW AT AN ARCHITECT'S PRACTICE

Visit the practice of an architect for a day. During this visit you may obtain valuable and firsthand experience of the daily life of an architect. The architect is kindly requested to complete the following information as proof of your visit.

ARCHITECT'S DETAILS

Name _____

Practice _____

City _____







_____ @ _____

List of experiences the candidate was exposed to:

Architect's Signature _____



PART V | CREATIVE EXERCISES

As part of the selection process, the UFS Department of Architecture requires all candidates to complete all the following creative exercises (exercises A + B + C + D). The creative exercises offer the selection panel the opportunity to get to know you better, while offering you the opportunity to illustrate your skills and understand the creative aspects valued by the UFS Department of Architecture.

Be sure to read the directions for each exercise carefully, take time to consider what is asked and design a plan for executing the exercise. Creativity is not the same as being able to draw or paint, it has more to do with the inventive way you look at a problem, in this case an exercise, and the manner in which you solve the problem. We are interested in your thinking process, your critical reflection and how you present your thoughts in a creative manner.

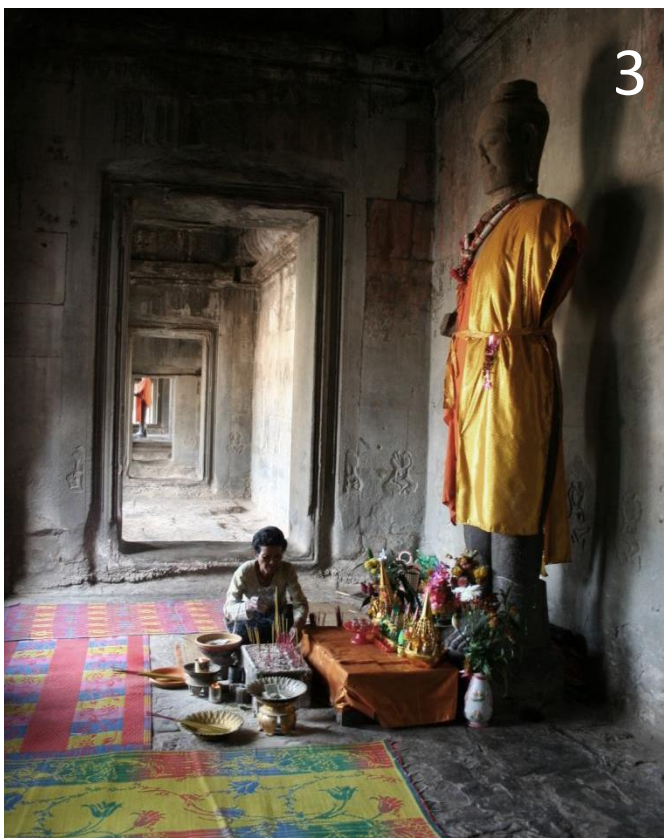
Architects and designers from other professions attempt to creatively solve design and construction problems based on a careful reading of their clients' needs, as well as the social, cultural, and historical milieu of the clients and the context. Similar to an architect you need to solve these challenges with meticulous attention to the guidelines provided, thoughtfulness, a key sense of creative interpretation, and by ensuring that each exercise is thoroughly complete.

creative
exercise

A

PART V | CREATIVE INTERPRETATION AS A PHOTOGRAPHER

Photography, like architecture, communicates more than a mere image. Through the composition (the photographer's chosen perspective, geometry, rhythm and play of light and shadows) the photographer conveys a message. If you were a photographer, which **one** of the photographs below would you have taken? Indicate your choice of photograph (1, 2, 3, or 4), and explain the meaning behind your chosen photograph (1, 2, 3, or 4) in the space provided on the next page.



A

continued



Four circles are arranged horizontally, labeled 1, 2, 3, and 4 from left to right.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

10



creative
exercise

B

PART V | CREATIVE STORY BOARD FOR A SHORT FILM AS A CINEMATOGRAPHER

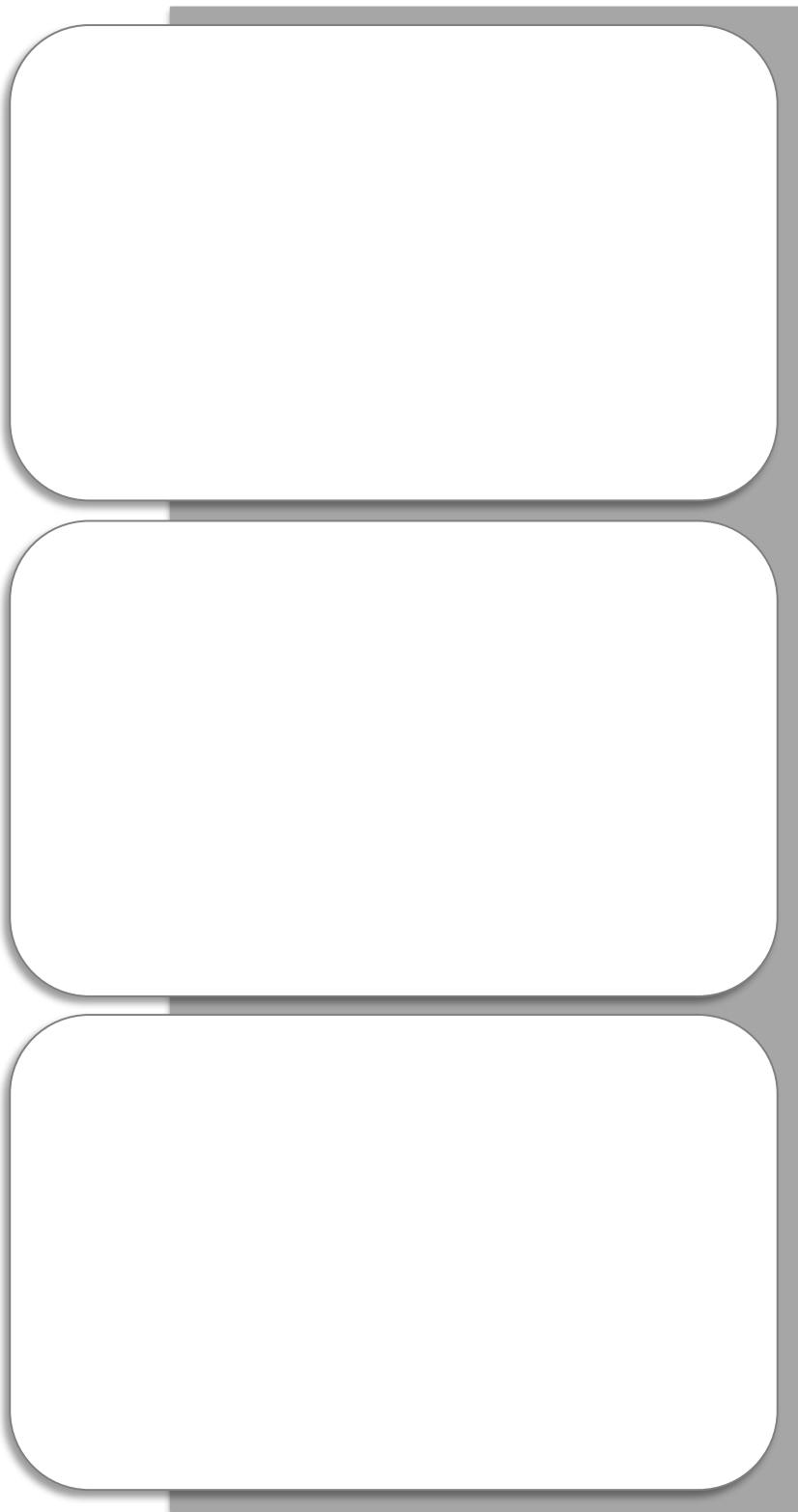
Cinematic arts translate a written narrative (script, book or even a short passage or poem) into moving images. Architecture does almost the opposite as it captures the daily moving narrative of people's lives into static and dynamic spaces; as such, architecture interprets the lived narrative into space. As a cinematographer, you are asked to make a storyboard for a short film based on the passage below by the author Zakes Mda. You are given complete creative freedom to interpret the text as you want. You may wish to storyboard all the scenes in the text or to zoom in on only one aspect of the text, and storyboard that aspect into different scenes. You are not asked to read the book or to research the greater context of the storyline; you only need to creatively storyboard the whole or parts of the text into six descriptive movie scenes.

A passage from Ways of Dying by Zakes Mda

He drifts towards the waiting room, and sits on his bench. He fondly watches his ships sail away. He has sat there many a day, and sailed in those ships. They took him to faraway lands, where he communed with holy men from strange orders that he had never heard of, and took part in their strange rituals, and partook of their strange fair. When he got tired of sailing away in the ships that left the harbour, he came back in those that sailed into the harbour, and was welcomed by throngs of votaries. He sailed mostly during those senseless holidays when people did not bury their dead. When he got tired of sailing, he would just sit and while away time by using his thumbnails to kill the lice that played hide-and-seek in the hems and seams of his costume or home clothes, depending on what he was wearing at the time.

Illustrate the film sequences of the above text or parts of the text in the 6-storyboard boxes provided. Focus on bodily movement and sensory (touch, sound, smell, etc.) experiences within each spatial depiction. Give a full picture of the scene as it will appear in the short film. The purpose is to communicate the text or parts thereof to an audience. Keywords: body, senses, and background spaces.

PART V | CREATIVE STORY BOARD FOR A SHORT FILM AS A CINEMATOGRAPHER
continued



SCENE 1: Key Narration

Background Sounds | Music

SCENE 2: Key Narration

Background Sounds | Music

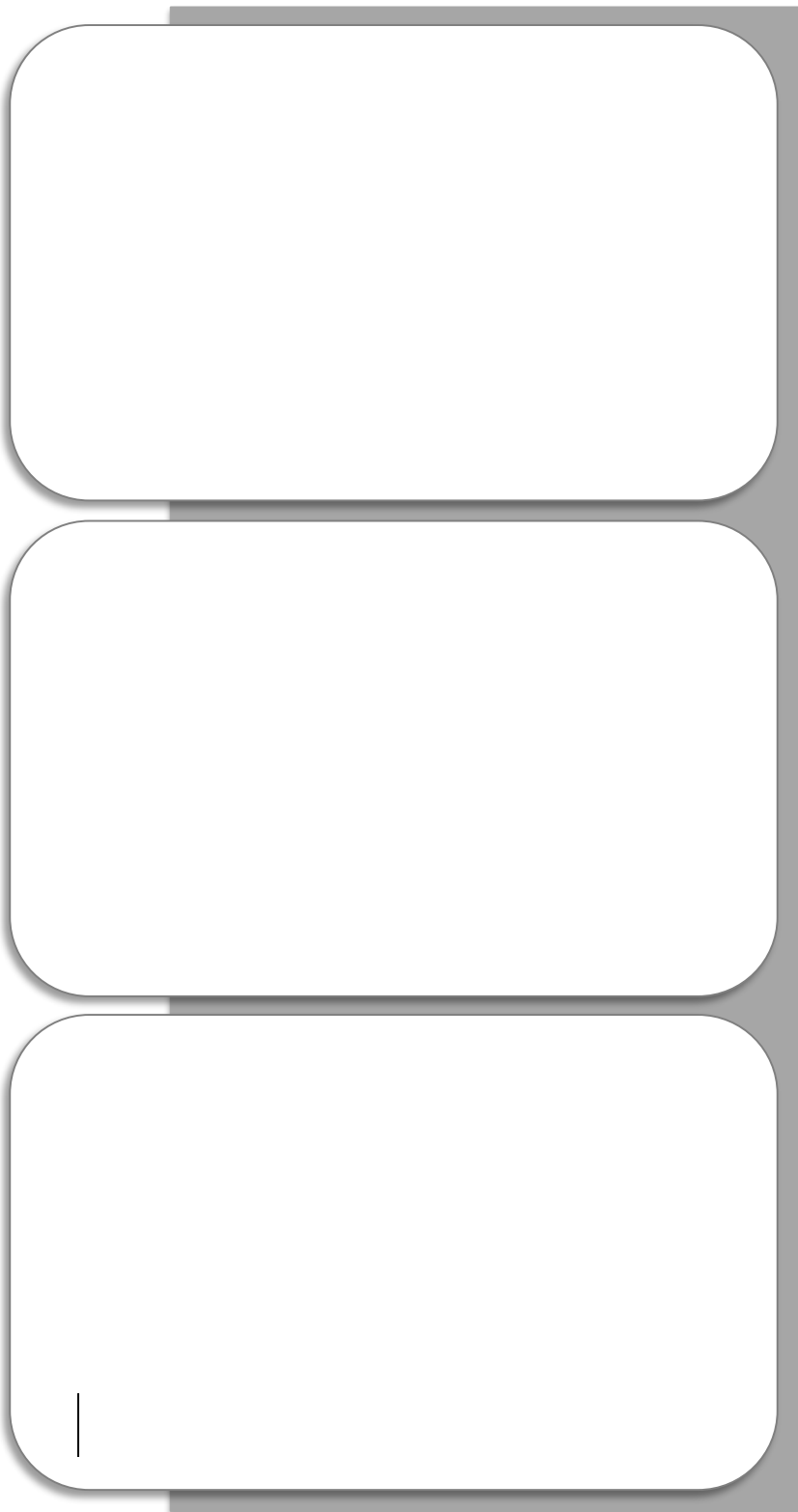
SCENE 3: Key Narration

Background Sounds | Music

creative
exercise

B

PART V | CREATIVE STORY BOARD FOR A SHORT FILM AS A CINEMATOGRAPHER
continued



Storyboard panels for Scene 4, 5, and 6. Each panel is a large white rounded rectangle with a grey drop shadow, set against a grey background. The panels are arranged vertically. The bottom panel has a vertical line on the left side.

SCENE 4: Key Narration

Background Sounds | Music

SCENE 5: Key Narration

Background Sounds | Music

SCENE 6: Key Narration

Background Sounds | Music



creative
exercise

C

PART V | DESIGNING A LIGHT SOURCE AS AN INDUSTRIAL DESIGNER

Similar to architects, industrial designers are tasked with solving practical design challenges in creative ways. Making objects for daily use, whether chairs, stools, lamps, a tea-cart, or vases, an industrial designer starts the design process by formulating a concept, then goes through different design problem solving stages to sort out challenges, and finally produces a practical and creative designer object.

You are an industrial designer. Two different client pairs, clients XX and YY, approach you to design a light source. However, you can only choose one of the client pairs, either:

Client XX

Two actors who enjoy entertaining guests and hosting dinner parties ask you to design a standing candelabrum | candle-tree for their dining table. The design should speak of the drama of entertainment, but at the same time be practical and have a contemporary appeal. The clients do not mind the number of candles it can hold as long as it makes enough light to enjoy one's food, but not so much light as to ruin the atmosphere. Lastly, the candelabrum should remind them of one of their favourite places, either dramatic cliffs next to the sea or a forest of tall trees. Any material is acceptable; however, the candelabrum, without the candles, must fit into a cube of 500 x 500 x 500mm.

or

Client YY

Two environmental scientists ask you to design a sustainable table lamp. The lamp should be made of recycled material, make use of an energy efficient light source and its production should have a minimum impact on the earth. The lamp is for their shared office space, filled with frames of preserved examples of indigenous flora. They have one big desk in their office, which they share, with chairs facing each other. The lamp should stand in the middle of the desk to provide light for both of them. The lamp should be able to fit into a cube of 500 x 500 x 500mm.

Select one of the above client pairs (either XX or YY) which you as an industrial designer would have chosen, and indicate the client pair you chose with an x below:

XX or YY

Complete the rest of this exercise on the next three pages.



creative
exercise

C

PART V | DESIGNING A LIGHT SOURCE AS AN INDUSTRIAL DESIGNER
continued

Design and build a light source for one of the above client pairs. **Firstly**, identify the **CONCEPT** for your design and make a **CONCEPT SKETCH**. In the space provided below, make a list of keywords that represent ideas that influenced your design approach. Draw an image (a concept sketch) that illustrates the coming together of these ideas. A concept sketch is a single image that gives expression to many ideas.

CONCEPTS

Idea one	(only 6 keywords)	<hr/> <hr/> <hr/>
Idea two	(only 6 keywords)	<hr/> <hr/> <hr/>
Idea three	(only 6 keywords)	<hr/> <hr/> <hr/>

CONCEPT SKETCH



creative
exercise

C

PART V | DESIGNING A LIGHT SOURCE AS AN INDUSTRIAL DESIGNER

continued

Secondly, you should document the construction of the model of the candelabrum or table lamp from start to finish in 3 photographs. As it is a model the materials you employ may represent the actual materials you have in mind for the product, however the model of the light source should be on scale 1:1, or life sized. The 3 photographs should clearly illustrate different stages of you building the model of the light source.

Document the construction of the model of the candelabrum or table lamp in 3 photographs. Paste the photographs in the blocks provided.

1



creative
exercise

C

PART V | DESIGNING A LIGHT SOURCE AS AN INDUSTRIAL DESIGNER
continued

2

3



creative
exercise

D

PART V | EXPRESS THE TRUE CREATIVE YOU IN A SELFIE

Take a photograph of yourself that communicates an essential creative part of your personality and interests through the composition of the photograph. Please mount the A5 photograph in the space provided below.

PART VI | TOWARDS THE NEXT STEP IN SELECTION

What happens after I've submitted my Selection Form?

The **Selection Interview** is the **second step** in the selection process. If your **Selection Form** was successful, you will be invited to a **Selection Interview** at the Department. At the **Selection Interview**, you will be required to present a **Creative Portfolio** of work. You will also be asked to write aptitude tests during your visit to the Department. You must arrange the aptitude test with Student Counselling & Development – this information will be provided by the Department. It is strongly advised that you start working on your portfolio in advance. You should not postpone working on your portfolio until you have been invited to attend the **Selection Interview**. **Being invited to an interview does not guarantee admission.**

Interviews take place at the end of September or early October [date to be confirmed by email from the Department– do not contact the Department in this regard], at which time you will present your portfolio to the selection committee. The selection committee is comprised of the Programme Director or Academic Departmental Head, the first year lecturer and a psychologist from Student Counselling & Development. Please make sure that you inform the psychologist of any medical, psychological, or learning challenges you may have. This will ensure that the psychologist can advise us of the best way to assist you in the course of your studies should you be selected.

All candidates attending the **Selection Interview** will be informed of the selection outcome within two weeks of the **Selection Interviews** being completed – do not contact the Department with enquiries. Candidate selection is still subject to achieving the minimum university entrance requirements as well as a minimum AP of 30 [an AP of 34 and higher is strongly recommended], plus a performance level of 4 in an official UFS tuition language as well as Mathematics.

Carefully read through the minimum Creative Portfolio requirements on the next page.

Although you are more than welcome to bring any creative work along to your interview, the Department of Architecture requires your portfolio to at least include the creative work stipulated in the table below. If you have not included these minimum requirements in your portfolio, your selection will not be successful.

THE EXTENSIVE PORTFOLIO OF CREATIVE WORK SHOULD AT LEAST INCLUDE THE FOLLOWING CREATIVE EXERCISES

	CREATIVE EXERCISE	MEDIUM	SIZE
1	The model of the light source (candelabrum or table lamp) you designed and built for creative exercise C in the Selection Form .	any	500 x 500 x 500mm
2	Draw a detailed free-hand sketch of your favourite <i>place</i> . In architectural terms a <i>place</i> is a space in which a person orientates her himself and with which a person identifies.	black fine line ink pen on cartridge	A4
3 A	Choose a company (Apple Inc, Bos Ice Tea, or any brand that you personally favour) and a product of that company that you want to promote. Design a poster for your favourite consumer product. The advertisement will be placed in a South African magazine.	collage	A3
3 B	Explain the rationale behind your design for the advertisement in exercise 3 A	any medium	A3
4 A	Think of an interesting client (real, fiction, human, animal, alien or anything else), and describe your client's personality and interests. Next you should draw, in as much detail as possible, all six elevations sides (in front, behind, right side, left side, above and below) of the client's physical body (it may be clothed) to scale 1:10*	any medium	A3
4 B	Build a 1:10 scale model of a distinctive chair that you designed specifically for the client you illustrated in the exercise 4 A. The chair's design and construction should be based on your client's physical measurements, personality, and interests. It should fit the client like a metaphorical glove.	any medium	scale 1:10*

* scale 1:10 means that something is 10 times smaller than real life, in other words if you are 2m tall in real life you will be 200mm tall on scale 1:10 or viewed differently 10mm on a normal ruler will be equal to 100mm on scale 1:10

CHECK LIST + DECLARATION

CHECK BOXES: I declare that:

- ☐ Part I | **PERSONAL + CONTACT DETAILS** were completed
- ☐ Part II | **ACADEMIC + EMPLOYMENT DETAILS** were completed
- ☐ I attached a certified copy of my Matric certificate or latest Grade 12 results after page 22
- If applicable:
- ☐ I attached a certified copy of my Institutional Academic Transcript after page 22
- ☐ I attached a certified letter by my Employer after page 22
- ☐ Part III | **MORE ABOUT YOU**, this section was answered
- ☐ Part IV | **SHADOW AT AN ARCHITECT'S PRACTICE**, I shadowed at an Architect's practice
- ☐ The architect under whom I shadowed provided her|his signature to confirm my active participation in her|his office for at least a day.
- ☐ Part V | **CREATIVE EXERCISES** were completed
- ☐ I declare that I produced the creative work submitted in the **Selection Form**. The creative work is the result of my own original labour and the creative work was not reproduced from any artworks, designs or other creative outputs. I understand that any misrepresentation will result in me not being selected for the architecture programme at the UFS Department of Architecture.
- ☐ By submitting the **Selection Form** to the Department of Architecture, I accept that the decision of the selection panel is final and that no discussion or correspondence will be entered into regarding the selection outcome. I also accept that the outcome of the **Selection Interview** is final and not open for comment or feedback. I will not contact the department for career advice or feedback on the selection process.
- ☐ I understand that it is my responsibility to ensure that the **Selection Form** is complete. **Selection Forms** will not be presented to the selection panel without a valid UFS student number. Incomplete forms and forms received after the closing date (31 August), will not be accepted or considered for selection.
- ☐ Part VI | **TOWARDS THE NEXT STEP IN SELECTION** (I carefully read and understand Part VI)

Candidate's Signature _____ Date ____ _/____ _/____ _



PHYSICAL ADDRESS OF THE DEPARTMENT OF ARCHITECTURE

The **Selection Form** must be delivered in person or door to door by private courier to the physical address of the Department of Architecture:

Attention: Selection Committee

Department of Architecture

Architecture Building

Dean Street

205 Nelson Mandela Avenue

Park West

BLOEMFONTEIN

CLOSING DATE FOR THE SUBMISSION OF THIS **SELECTION FORM**: 31 Aug.

No late submission will be considered for selection