UNIVERSITY OF JOHANNESBURG

20 YEARS 2005-2025

Our Future. Reimagined.

FACULTY
OF
ART,
DESIGN
AND
ARCHITECTURE

2026

**Postgraduate
Degree
Programmes**

INDEX

gSA GRADUATE SCHOOL OF ARCHITECTURE

UNIVERSITY OF JOHANNESBURG

Photographer: Tristan McLaren 2017 & 2018.

The GSA remains a new School of architecture that differentiates itself significantly from other South African schools and schools in Africa and the Diaspora in three significant ways.

Firstly, the focused and dedicated commitment to transformation through what is referred to as Transformative Pedagogies – a foundational concept of the GSA established by founding GSA Director, Prof Lesley Lokko. 'Transformative Pedagogies represents a new set of pedagogies conceived of as a set of creative practices in which diversity – of medium, perspective, approach and context – is key.' The GSA sustains a space of teaching, learning and research, one in which transformative culture can develop and flourish as our main and fundamental focus as we move to translate the teaching into Transformative Practices.

Secondly, through the innovative Unit System – referred to as the Unit System Africa. The Unit System, comprising nine Units in 2024, provides a unique experience in its move away from the traditional curricular structure that characterises typical architectural educational models with its grounding through year-long engagement in a vertical studio – shared by BArch(Hons) and MArch students – a community of practice and design research built around the specific interests, motivations and concerns of the Unit Leaders and the broader transformative thinking embraced by the School.

Photograph: Tristan McLaren

Thirdly, the GSA is the only independent post-graduate school of architecture in Africa. This independence with its implicit focus on research-driven architectural education reflects the commitment of the GSA to the innovative development of design research as a critical and emergent research orientation. Through a variety of programmes, we seek to develop innovative design research strategies in consort with the evolving paradigms of professional architectural education operating within the specific context of Johannesburg, South Africa, Africa, the African Diaspora, and global context.

General

The GSA runs the Unit System method of teaching, first pioneered by the Architectural Association in London in 1971. In 2015, we began with three Units; in 2024 there are nine. We plan to continue to develop the Unit System and to increase the number of Units over time. It is a competitive, innovative, and challenging system and we believe it is the most effective way to get the best out of both staff and students. The choice we offer in terms of interests, research agendas, contexts and perspectives is unique and most of our teaching staff are part-time practitioners with national and international reputations and connections. In our endeavour for excellence, we continue building on the strength, ambitions, and transformative agenda of previous years. After a successful SACAP validation visit in April 2023, we have made some substantial changes to the curriculum, including a new History & Theory Programme for both Honours (M1) and Master's (M2) and our innovative 'Making' offering. In addition to the facilities available at the Faculty of Art, Design & Architecture (FADA), we have recently moved to our new home at JBS Park, GSA : Home. The space offers new possibilities for centralised teaching and learning responsive to the specific methods and modalities of the Unit System.

The GSA runs a host of public programmes and events, including the GSA Lecture Series, which continues to offer international and local architects and creative practitioners a platform for sharing their work with a new generation of up-and-coming architects. Throughout the year we host exhibitions that feature student and staff work and our end-of-year show, the GSA Summer Show in November is now a fixture on the Johannesburg architectural calendar.
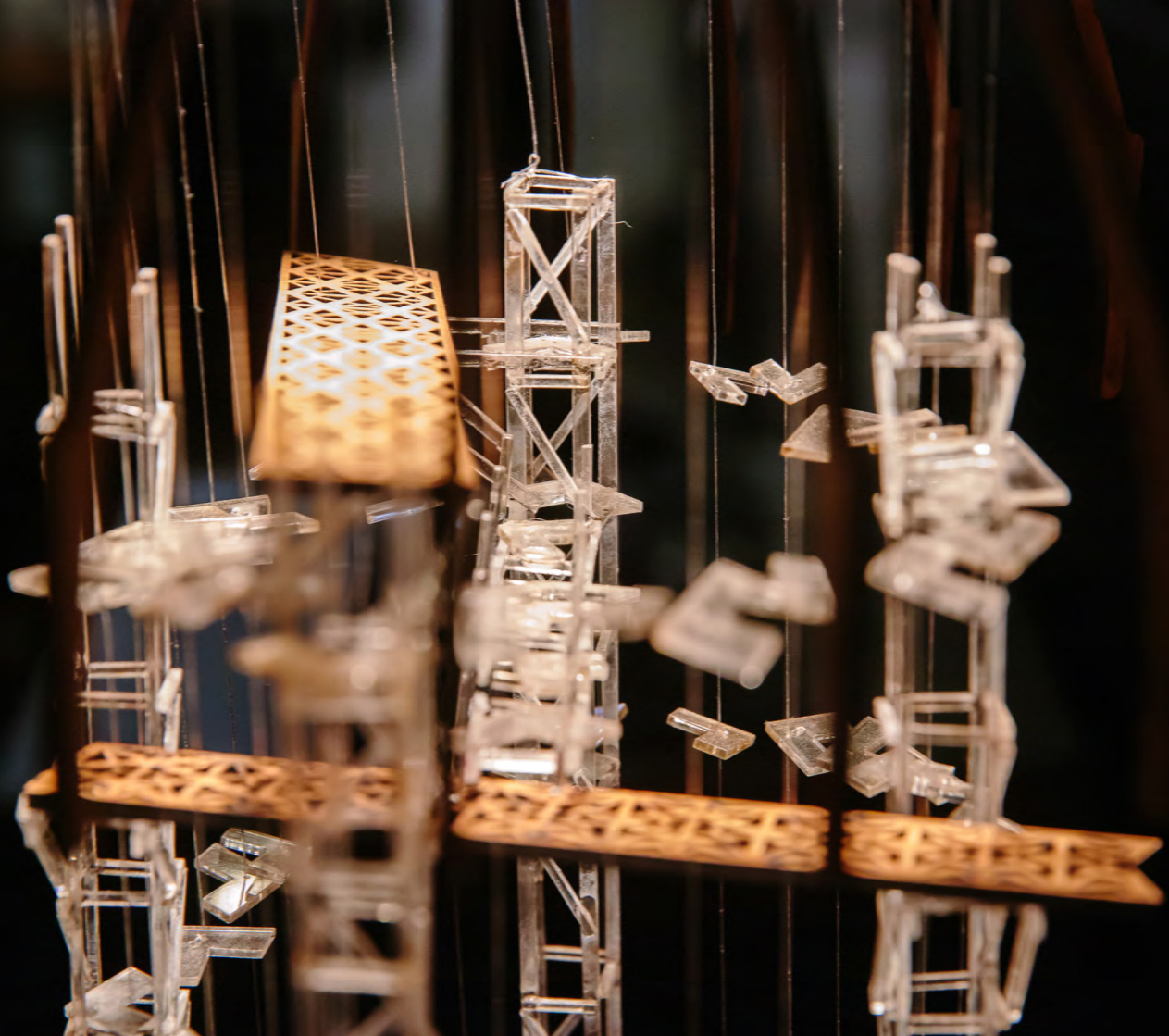
PROGRAMMES

HONOURS DEGREE PROGRAMMES (BAHons)

Name of programme:

Bachelor of Architecture (BArchHons) H8AT2Q

NQF exit level: 8

Credits: 120

SAQA registration: 103105

Date instituted: 1 January 2019

Purpose of the programme: The Bachelor of Architecture Honours programme is designed to prepare students for entry into the architectural profession at 'Candidate Senior Architectural Technologist' registration category as defined by the South African Council for the Architectural Profession (SACAP) and for entry into either the professional Master of Architecture or the research Master's programmes.

Admission requirements:

The following minimum admission requirements must be met:

- A BTech (Architectural Technology) Applied Design degree that carries SACAP 'Part 1' accreditation, with an average mark of 60% and at least 60% for the modules Applied Design 4 and Theory of Design 4. For internal (UJ) candidates who have achieved the minimum admission requirements, no interview is required, although may be requested;
- A BAS or equivalent degree that carries SACAP 'Part 1' accreditation with a 60% average and at least 60% for exit level Design and Design Theory-related modules. Applicants will be required to submit a portfolio of design work and attend an interview;
- An equivalent qualification at an equivalent standard (national or international), as determined by the GSA Admissions Committee after submission of a portfolio and/or interview of the applicant's own design work.

Selection criteria: Potential students are required to submit a portfolio and attend an interview. The assessment of both the portfolio and interview will be conducted by a panel of assessor(s) appointed by the GSA Admissions Committee.

Module structure:

CODE	MODULE	PRE-REQUISITES	MODULE TYPE
ADP8XY4	**Architectural Design Project (Year 1)**	None	Compulsory
AHT8XY4	**Architectural History & Theory (Year 1)**	None	Compulsory
APP8XY4	**Architectural Professional Practice (Year 1)**	None	Compulsory

Duration of programme: Minimum duration: one year full-time. Maximum number of modules per year of study: three modules.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Award of degree: *The Bachelor of Architecture Honours is awarded to students who have completed all the prescribed modules successfully.*

Name of programme:

BAHons (Art Therapy) H8TH1Q

Admission requirements: The minimum admission requirements for the BAHons (Art Therapy) programme is an appropriate Bachelor's Degree, BTech Degree or equivalent Advanced Diploma. Appropriate qualifications include the fields of Education, Humanities or Health Sciences, or a professional qualification relating to arts or psychotherapies at an equivalent standard determined by a UJ Status Committee and supported by a portfolio of the applicant's own experiential and image-based work.

In addition, a minimum of two years of Psychology is a prerequisite for entry.

NOTE:
- All prospective students would need some experience of working with image making within community contexts.
- All students will be required to submit a portfolio of their own artwork and a letter of motivation.

Selection criteria: Selection is based on academic merit of the candidate's art portfolio, psychological maturity, and capacity to engage creatively with their internal world and external worlds. Candidates require a minimum of two years of Psychology. Applications are approved by the Departmental Committee comprising a panel of assessors from the Visual Art Departmental Committee and Art Psychotherapy specialist lecturers. Candidates

will be interviewed, and their portfolios assessed by the Visual Art Department's Selection Committee panel. Candidates who are not accepted may request to receive feedback regarding their unsuccessful submission.

Applicants who wish to specialise in Art Therapy are selected by means of an entrance assessment comprising the following:
1. A personal portfolio that demonstrates an ability to engage reflectively with visual art, image making and design practices.
2. An interview where candidates reflective practice will be assessed.
3. A written motivation that demonstrates sufficient academic and research competency.
4. Evidence of community engagement experience (recommended).

Duration of the programme:
Minimum duration: One year full-time/two years part-time
Maximum number of modules per year of study: All modules must be successfully completed in order for students to graduate.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of the programme: *The purpose of the programme is to develop students' creative, imaginative, and critical knowledge, skills, and academic research capabilities within the domains of the art therapy discourse, visual arts and psychosocial and therapeutic industries. The Honours programme will equip students with an intermediate knowledge of Art Therapy theories, and research methodologies, as they relate to eventual practice as an Art Therapist on completion of a Masters in Art Therapy, as well as an ability to think competently, safely, and ethically in a range of observed clinical settings. The programme facilitates the process of exploration and critical inquiry, on both an internal and external level, to understand how meaning is created through art making, which can then be applied in a clinical context. The programme focuses on creative, critical thinking and how this applies to clinical contexts according to ethical*

and professional standards (as outlined by the appropriate professional governing Boards of the Health Professions Council of South Africa and the South African National Arts Therapies Organisation) in order to explore Art Therapy approaches within South African, pan-African, and international contexts. In keeping with the University's focus on promoting African scholarship, this programme addresses the need for academically adept, discipline-sophisticated, and civic-minded graduates who are able to complete this Honours as the first step to entering into a proposed Masters programme to respond to psychosocial challenges in a globalised environment through the use of art making, building on a sustainable model and practice for the arts in the realm of psychosocial environments.

NOTE: The student obtaining this Honours qualification cannot practice clinical Art Therapy before obtaining a Masters qualification, which is a registered profession with the Health Professions Council of South Africa (HPCSA).

Name of programme:

BAHons (Design) H8DE1Q

Offered in the Department of Graphic Design.

Admission requirements: An appropriate Bachelors Degree with a recommended minimum of 60% for all final year modules.

Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students may be required to present a portfolio of their own work to an interview panel.

Duration of programme:
One year full-time/two years part-time

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of the programme: *The Bachelor of Arts Honours in Design prepares students for research based postgraduate study and entry into a design career by enabling students to produce creative*

solutions to complex problems within a specialist area of design and to conduct and report research under supervision.

Name of programme:

BAHons (Design) H8FD1Q

Offered in the Department of Fashion.

Admission requirements: An appropriate Bachelors degree with a recommended minimum of 60% for all final year modules.

Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students may be required to present a portfolio of their own work to an interview panel.

Duration of programme: One year full-time/two years part-time

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of programme: *The purpose of the Bachelor of Arts Honours in Design prepares students for research based postgraduate study and entry into a design career by enabling students to produce creative solutions to complex problems within a specialist area of design, and to conduct and report on research under supervision.*

Name of programme:

BAHons (Design) H8MM1Q

Offered in the Department of Multimedia.

Admission requirements: An appropriate Bachelors degree with a recommended minimum of 60% for all final year modules.

Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students may be required to present a portfolio of their own work to an interview panel.

Duration of programme: One year full-time/two years part-time

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of programme: *The purpose of the Bachelor of Arts Honours in Design prepares students for research based postgraduate study and entry into a design career by enabling students to produce creative solutions to complex problems within a specialist area of design, and to conduct and report on research under supervision.*

Name of programme:

BAHons (Industrial Design) H8ID1Q

Admission requirements: An appropriate Bachelors degree in Industrial Design with a recommended minimum of 60% for all final year modules.

Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students will be required to present a portfolio of their own work to an interview panel.

Duration of programme: One year full-time

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of programme: *The purpose of the Bachelor of Arts Honours in Industrial Design is to prepare students for research based postgraduate study and entry into an industrial design career by enabling students to produce creative solutions to complex problems in industrial design and to conduct and report on research under supervision.*

Name of programme:

BAHons (Interior Design) H8IN2Q

Offered in the Department of Interior Design.

Admission requirements: An accredited Bachelor's degree or equivalent in Interior Design, with a recommended average mark of 60% for all final year modules.

Selection criteria: Selection is based on the submission of a portfolio, any prior industry experience, and an academic record.

Duration of programme:
Minimum duration: one year full-time or two years part-time.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of programme: *The purpose of the Bachelor of Arts Honours in Interior Design is to prepare students for further research-based postgraduate study and entry into an advanced interior design career level or associated built environment fields, by enabling students to conduct and report on research under supervision, produce creative solutions to complex design problems and develop and communicate the technical resolution according to industry requirements.*
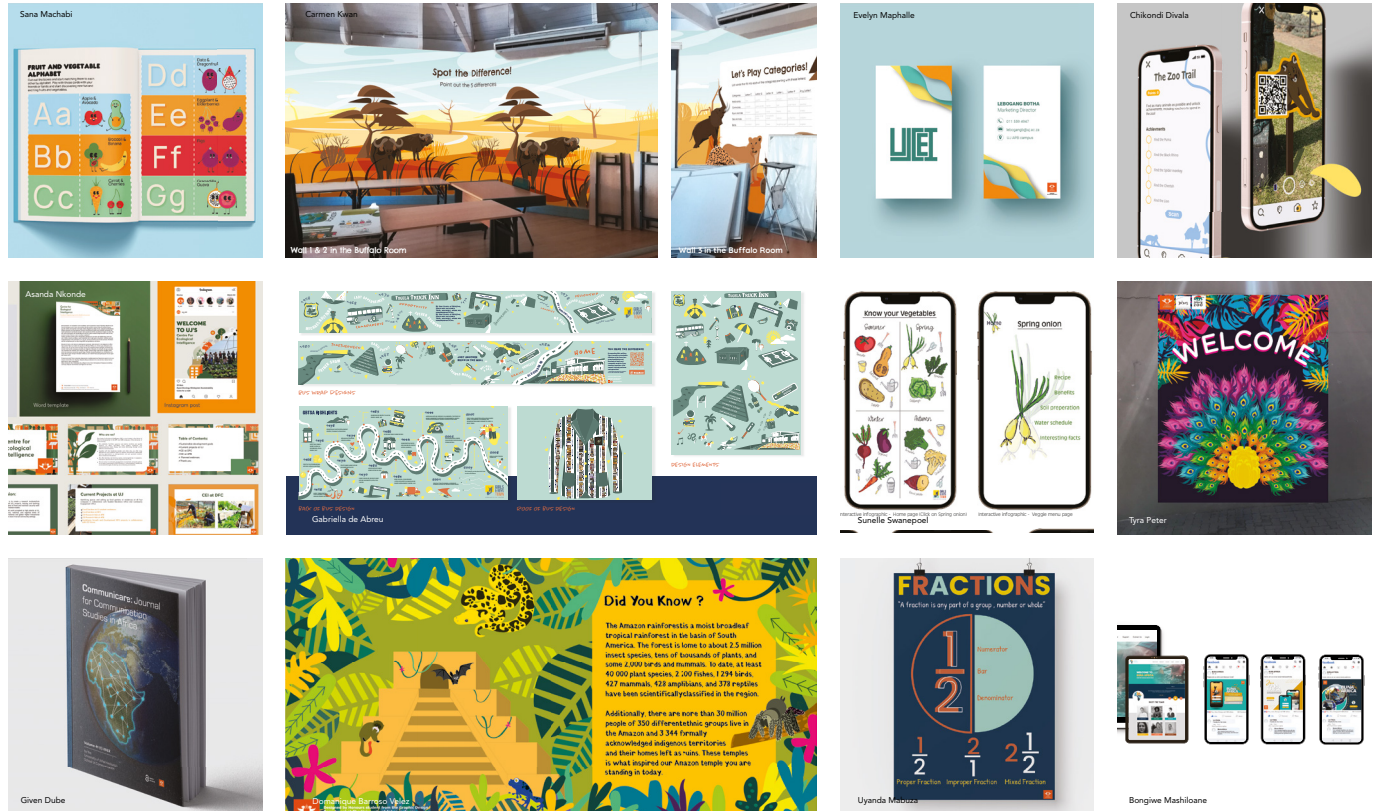
Name of programme:

BAHons (Visual Art) H8VA1Q

Admission requirements: An appropriate Bachelor's degree with a recommended minimum of 60% for all final year modules is achieved.
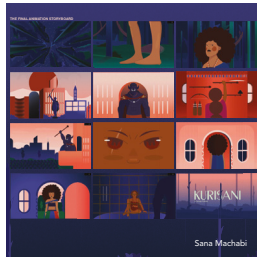
Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students may be required to present a portfolio of their own work and/or a sample of their academic writing to an interview panel.

Duration of the programme:
1. Minimum duration: One year full-time / two years part-time
2. Maximum number of modules per year of study:
   Full-time: One Year module and 2 semester modules (Art History and Theory specialisation) or,
   Full-time: Three Year modules (Studio Practice specialisation)
   Part-time: Art History Option: One year module in year one (Art and Visual Theory 4) and two semester modules in year two (Art History and Theory 4A and Art History and Theory 4B) or
   Part-time: Studio Practice Option: Two Year modules in Year One (Studio Practice 4 and Visual Art Professional Practice 4 only) and, One Year module in Year Two: (Art and Visual Theory 4)

Sana Machabi

Carmen Kwan

Wall 1 & 2 in the Buffalo Room

Wall 3 in the Buffalo Room

Evelyn Maphalle

Chikondi Divala

Asanda Nkonde

Gabriella de Abreu

Sunelle Swanepoel

Tyra Peter

Given Dube

Dominique Barreso Velez

Uyanda Mabuza

Bongiwe Mashiloane

Images: Work by BA Honours Graphic Design students

Sana Machabi

Chikondi Divala

App Onboarding Screens

This includes the loading screens

Carmen Köhn

Gabriella de Abreu
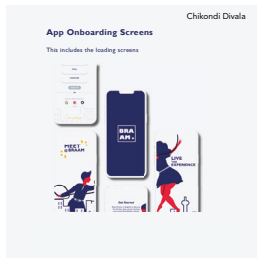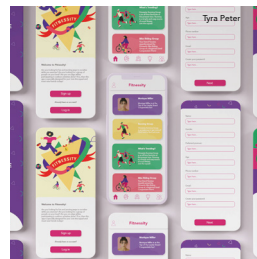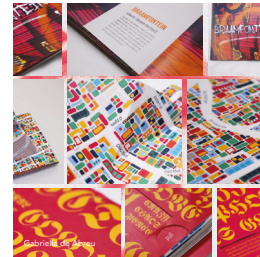
Domanique Barroso Velez

Given Dube

Uyanda Mabuza

Bongiwe Mashiloane

PEDI CULTURE

Typography

Evelyn Maphalle

Tyra Peter

Thabisile Hadebe

Sunelle Swanepoel

Images: Work by BA Honours Graphic Design students
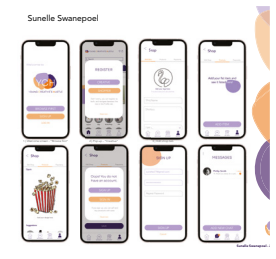
All full time and part time BA (Visual Art) Honours students must complete the compulsory module Art and Visual Theory 4. In this module, students must complete the proposal and literature review successfully before moving on to the Dissertation requirement of the module. Students must then choose from either of the following two sets of elective modules:

- Art History and Theory 4A and Art History and Theory 4B *OR*
- Studio Practice 4 and Visual Art Professional Practice 4

All modules must be successfully completed in order for students to graduate. The following rules apply regarding the BA Honours (Visual Art) curriculum:

- Part-time Visual Art students are advised to successfully complete Studio Practice 4 as well as the Visual Art Professional Practice 4 modules before registering for Art and Visual Theory 4 modules in their second year of study.
- Art History students including appropriately-qualified students from the Faculty of Humanities, can negotiate the combination of their modules including electives, with the Visual Art Department.
- It is recommended that such students successfully complete at least Art and Visual Theory 4 (i.e. the Proposal and Dissertation module) as well as ONE elective from Art History and Theory 4A and Art History and Theory 4B in their first year, before registering for the remainder of the modules in their second year.
- In the Visual Art Professional Practice 4 module, students must choose to specialize in the professional practice component of the module AND, either the Work Integrated Learning option OR, the Community Engagement / Socially Engaged / Collaborative Art option.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of the programme: *The purpose of the Bachelor of Arts Honours in Visual Art is to prepare students for research-based postgraduate study and entry into the diverse careers in the visual and cultural industries by enabling students to produce creative solutions*

to complex problems within specialist areas of academic enquiry. Such areas comprise Research Methodologies, Proposal Writing and Dissertation as well as either Art History and Theory or Studio Practice and Visual Art Professional Practice, to exhibit this work professionally and to conduct and report on research under supervision. The Bachelor of Arts Honours in Visual Art curriculum accommodates students who wish to pursue a Studio Practice (Practical) major, a theoretical focus on Art History and Visual Theory and aspects of work integrated learning or community-engaged art practice. The curriculum also accommodates Humanities Faculty students who have specialised in Art History. The programme comprises five modules, one of which is compulsory for all students, as well as four independent elective modules, from which either of two sets of elective modules are selected, which accommodates the student's area of specialisation.

PROGRAMMES

MASTER OF ARTS DEGREE PROGRAMMES (MA)

Name of the programme:

MA (Art Therapy) M8TH1Q

Admission requirements: The minimum admission requirements for the MA Art Therapy degree is the BA Hons (AT) with a 65% aggregate and completion of Psychology credits 1, 2 and 3.

Selection criteria: Selection is based on academic merit of the candidate's art portfolio, psychological maturity, and capacity to engage creatively with their internal world and external worlds. Applications are approved by the Departmental Committee comprising a panel of assessors from the Visual Art Departmental Committee and Art Psychotherapy specialist lecturers.

Candidates will be interviewed and their portfolios assessed by Visual Art Department's Selection Committee panel. Candidates who are not accepted may request to receive feedback regarding their unsuccessful submission.

Applicants who wish to specialise in Art Therapy are selected by means of an entrance assessment comprising the following:
1. A personal portfolio that demonstrates an ability to engage reflectively with visual art, image making and design practices;
2. An interview where the candidate's reflective practice will be assessed;
3. A written motivation that demonstrates sufficient academic and research competency.
4. Evidence of community engagement experience (recommended);
5. An agreement to be in personal therapy during the programme.

Duration:
Minimum: Two years full-time / three years part-time.
Maximum number of modules per year of study:
4 (full-time)/ 3 (part-time). All modules must be successfully completed in order for students to graduate.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of the programme: *The purpose of the programme is to develop students' clinical practice and critical knowledge, skills, and academic research capabilities within the domains of the Art Therapy discourse, while promoting creative and imaginative thinking in the visual arts, psychological, psychosocial and therapeutic industries. The Masters programme will equip students with advanced knowledge of Art Therapy theories, research methodologies and outputs, and professional therapeutic and clinical skills.*

The programme facilitates the process of exploration and critical inquiry, on both an internal and external level, to understand how meaning is created through art making, which can then be applied in a clinical context. The programme facilitates clinical placement and supervision aligned to ethical and professional standards that leads to required registration, as outlined by the appropriate professional governing Boards of the Health Professions Council of South Africa (HPCSA) and South African National Art Therapy Association (SANATA). In keeping with the University's focus on promoting African scholarship, this programme addresses the need for academically adept, discipline-sophisticated, and civic-minded graduates who are able to complete this Masters programme and contribute to the demand for therapists as well as the research outputs for the profession and University.

Name of programme:

Master of Architecture (MArch) M8AT1Q

Credits: 180

SAQA registration: 112124

Date instituted: 1 January 2020

Phasing-out date: None

Purpose of the programme: The purpose of this programme is to offer a programme at the 'Part 2' level as defined by the South African Council for the Architectural Profession (SACAP) in terms of Act 44 of 2000, thereby preparing students for entry into the architectural profession at the 'Candidate Architect' registration category. Having obtained this qualification, students will be able to: demonstrate competence in the specified exit level outcomes; conduct independent research at a high theoretical and/or design-research based level; and independently perform architectural services in both public and private sectors, or in specialised fields within the built environment-related disciplines.

Admission requirements: A Bachelor of Architecture Honours (BArch Hons), Bachelor of Architectural Studies Honours (BAS Hons) degree, or an equivalent qualification at an equivalent standard, as recommended by a Status Committee and approved by the Faculty Board and who meet the selection criteria described below.

Selection criteria: Selection is based on academic merit, as approved by the GSA Admissions Committee: portfolios are assessed by a panel of assessor(s) appointed by the GSA Admissions Committee; applicants are informed in writing of the outcome of the portfolio assessment and interview.

Module structure:

CODE	MODULE	PRE-REQUISITES
ADE8XY4	**Architectural Design Portfolio**	None

Duration of programme: This Master's programme is offered on a full-time basis only. Minimum number of months for registration: 12 months. Maximum number of months for registration: 24 months.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Award of degree*: The Master of Architecture degree will be conferred on students who have completed the module successfully.*

Name of programme:

MArch (Design, Theory & Practice) (Post-Professional) M8DT1Q

Credits: 180

SAQA registration: 112141

Date instituted: 1 January 2019

Purpose of the programme: The MArch (Design, Theory and Practice) offers a Master's level programme open to candidates seeking an opportunity to pursue advanced architectural design, theory,

Axo View ALIGN WELLNESS CENTRE
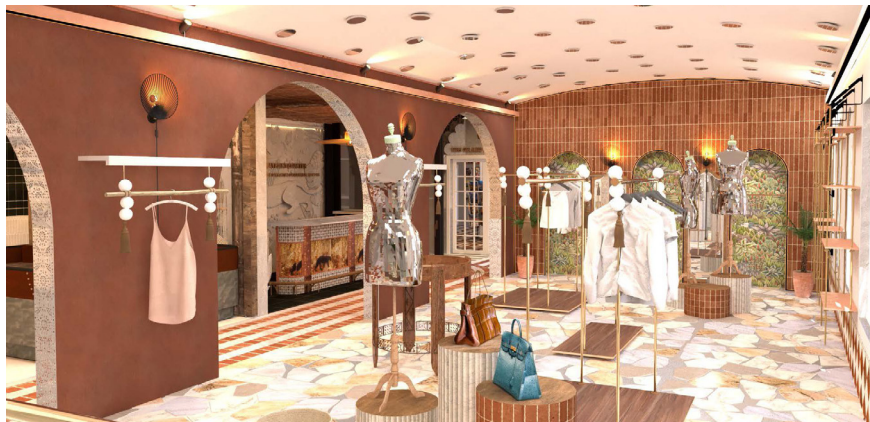
and practice research, leading to a qualification appropriate for an academic career or research at PhD level. It is particularly aimed at delivering diverse, yet highly focused strands of theoretical research. Having obtained this qualification, students will be able to demonstrate competence in the specified exit level outcomes and be able to conduct independent research at a high theoretical and/or design-research based level. It is important to note that this programme can lead to PhD level.

Admission requirements: Bachelor of Architecture Honours (BArch Hons), Bachelor of Architectural Studies Honours (BAS Hons), degree, or an equivalent qualification at an equivalent standard, as recommended by a Status Committee and approved by the Faculty Board and who meet the selection criteria described below.

Students with existing Master's level degrees in a design- or related discipline may also apply.

Selection criteria: Given resource and space restrictions and the importance of selecting students who have a realistic chance of success in meeting the outcomes of the programme; selection is based on academic merit, as approved by the GSA Admissions Committee. To this end:

- Applications and/or portfolios are assessed by a panel of assessor(s) appointed by the GSA Admissions Committee;
- Applicants will be requested to provide a proposal, recommendation letter and references.
- Applicants are informed in writing of the outcome of the application.

Module structure:

CODE	SEMESTER	MODULE	PRE-REQUISITES
APT8X01	1	**Architectural Portfolio/Thesis**	None
APT8X02	2	**Architectural Portfolio/Thesis**	None

Programme structure: This Master's programme is offered on a full-time basis. However under special conditions, students may be allowed to attend the programme over a two-year period, instead of only a one-year period.

Duration of programme:
Minimum number of months for registration: 12 months.
Maximum number of months for registration: 36 months.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Award of degree: *The Master of Architecture degree will be conferred on students who have completed the module successfully.*

Name of programme:

MA (Design) Department of Graphic Design M8DE1Q

Admission requirements: A relevant Bachelor Honours Degree. A "professional" Bachelor's Degree, or a Postgraduate Diploma, with sufficient preparation to conduct research with a recommended minimum of 60% for all final-year modules. A relevant Baccalaureus Technologiae, with an average mark of at least 65% combined with a research methodology short learning component as recommended by a Status Committee and approved by the Faculty Board.

Candidates are required to submit a statement of intent as part of their application. The template for this can be obtained by contacting Ms Selolo, hselolo@uj.ac.za.

Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students may be required to present a portfolio of their own work to an interview panel. A portfolio would be requested if further evidence is required of a students' readiness to conduct textual or artefactual research. In the case of textual research the portfolio would contain examples of written research, and in the case of artefactual research a portfolio with design artefacts would be required.

Duration of programme:
Minimum duration: One year full-time/two years part-time.
Maximum duration: Two years full-time/three years part-time
The research component comprises 100% of the programme.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of the programme: *The purpose of the programme is to educate and train researchers who can contribute to the development of knowledge at an advanced level. The Master's Degree is earned by completing a single advanced research project, culminating in the production and acceptance of a dissertation.*

Research dissertation modules: Communication Design

Name of programme:

MA (Design) Department of Fashion Design M8FD1Q

Admission requirements: A relevant Bachelor Honours Degree a "professional" Bachelor's Degree, or relevant Postgraduate Diploma, with sufficient preparation to conduct research with a recommended minimum of 60% for all final-year modules. A relevant Baccalaureus Technologiae: Fashion degree, with an average mark of at least 65% combined with a research methodology short learning component as recommended by a Status Committee and approved by the Faculty Board.

Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students may be required to present a portfolio of their own work to an interview panel. A portfolio would be requested if further evidence is required of a students' readiness to conduct textual or artefactual research. In the case of textual research the portfolio would contain examples of written research, and in the case of artefactual research a portfolio with design artefacts would be required.

Duaration of programme:
Minimum duration: One year full-time/two years part-time.
Maximum duration: Two years full-time/three years part-time
The research component comprises 100% of the programme.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of programme: *The purpose of the programme is to educate and train researchers who can contribute to the development of knowledge at an advanced level. The Master's degree is earned by completing a single advanced research project, culminating in the production and acceptance of a dissertation.*

Name of programme:

MA (Design) Department of Interior Design M8ID1Q

Admission requirements: A relevant Bachelor's Honours Degree, a professional Bachelor's Degree, or a relevant Postgraduate Diploma, with sufficient preparation to conduct research with a recommended minimum of 60% for all final-year modules. A relevant Baccalaureus Technologiae: Interior Design degree, with an average mark of at least 65% combined with a research methodology short learning component as recommended by a Status Committee and approved by the Faculty Board.

Selection criteria: In addition to the minimum admission requirements as outlined above, qualifying applicants are invited to submit a statement of intent outlining the aims of their proposed study to the departmental selection committee. If further evidence is required of the applicant's readiness to conduct research in the proposed field, the applicant may also be required to present a portfolio of scholarly writing. Applicants who intend to undertake practice-based research may also be required to present examples of their creative practice to a departmental interview panel.

Duaration of programme:
Minimum duration: One year full-time/two years part-time.
Maximum duration: Two years full-time/three years part-time
The research component comprises 100% of the programme.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of programme: *The purpose of the programme is to educate and train researchers who can contribute to the development of knowledge at an advanced level. The Master's degree is earned by completing a single advanced research project, culminating in the production and acceptance of a dissertation.*

Name of programme:

MA (Design) Department of Multimedia M8MM1Q

Admission requirements: A relevant Bachelor Honours Degree a "professional" Bachelor's Degree, or relevant Postgraduate Diploma, with sufficient preparation to conduct research with a recommended minimum of 60% for all final-year modules. A relevant Baccalaureus Technologiae: Digital Media degree, with an average mark of at least 65% combined with a research methodology short learning component as recommended by a Status Committee and approved by the Faculty Board.

Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students may be required to present a portfolio of their own work to an interview panel. A portfolio would be requested if further evidence is required of a students' readiness to conduct textual or artefactual research. In the case of textual research the portfolio would contain examples of written research, and in the case of artefactual research a portfolio with design artefacts would be required.

Duration of programme:
Minimum duration: One year full-time/two years part-time.
Maximum duration: Two years full-time/three years part-time
The research component comprises 100% of the programme.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

CLAN PRAISE LOGIC

N

SITE PLAN
Bidjatwa Limpopo, South Africa, Africa
Scale 1 : 500

KIMBERLITE
MAPPING

THE BIG HOLE

KIMBERLITE
MAPPING

KIMBERLITE
PIPE
SECTION

Brief description of the programme: *The purpose of the programme is to educate and train researchers who can contribute to the development of knowledge at an advanced level. The Master's Degree is earned by completing a single advanced research project, culminating in the production and acceptance of a dissertation.*

Name of programme:

MA (Industrial Design) M8PD2Q

Admission requirements: A relevant Bachelor Honours Degree, a "professional" Bachelor's Degree in Industrial Design (NQF level 8), or a Postgraduate Diploma, in Industrial Design, or an equivalent qualification at an equivalent standard as recommended by a Status Committee and approved by the Faculty Board with sufficient preparation to conduct research with a recommended minimum of 60% for all finalyear modules. A relevant Baccalaureus Technologiae in Industrial Design, with an average mark of at least 65% combined with a research methodology short learning component.

Selection criteria: In addition to the minimum admission requirements as outlined above, prospective students may be required to present a portfolio of their own work to an interview panel. A portfolio would be requested if further evidence is required of a students' readiness to conduct textual or artefactual research. In the case of textual research the portfolio would contain examples of written research, and in the case of artefactual research a portfolio with industrial design artefacts would be required.

Duration of programme:
Minimum duration: one year full-time / two years part-time.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of the programme: *The purpose of the Master of Arts in Industrial Design is to develop researchers who can contribute to industrial design knowledge at an advanced level. This qualification by research will be earned by completing an advanced research project, which culminates in the production and acceptance of a dissertation. The research project may take the form of textual or artefactual research but, regardless of the preferred form of research, a written dissertation is delivered as the final output of the qualification which complies with the generally accepted norms for research at this level.*

Name of programme:

MA (Visual Art) M8VA1Q

Admission requirements: Bachelor of Arts Honours in Visual Art. BA Hons (Visual Art) or B Hons (Fine Art) or, BA Hons (Fine Art), or BA Hons, with an average mark of at least 65 % or an equivalent qualification at an equivalent standard, as recommended by a Status Committee and approved by the Faculty Board. A portfolio of selected practical work in visual art is required for candidates who intend specialising in any aspect of visual art practice.

Selection Criteria: Selection is based on academic merit and a preliminary research proposal, as approved by the Departmental Admissions Committee.

Duration of programme:
Nature of programme: Two-year research programme.
Minimum number of months for registration: 24 months.
Maximum number of months for registration: 24 months full-time, 36 months part-time.

The research component comprises 100% of the programme but can be configured as follows:
1. Exhibition and Dissertation (50%/50%) – Practical component: On-going studio production, culminating in a public exhibition of artwork: quantity and quality should be of a professional standard,

reflecting an in-depth exploration into chosen area of focus. (Can include: Photography, video and new media art, environmental art and related practice) A catalogue of practical work is required. Theoretical component: A dissertation of approximately 60 pages (15-20 000 words), excluding footnotes, endnotes, illustrations and appendices. Its content could comprise two parts i.e., (a) a theoretical contextualization and critical analysis of an approved research topic, and (b) an explication and visual documentation of the practical component

2. Theoretical Research by Dissertation (100%) – A dissertation, of approximately 120 pages (30-40 000 words); excluding footnotes, endnotes, illustrations, documentation and appendices. Can include research related to or drawn from the fields of art history, art theory, art criticism, and/or visual culture.

3. Community-Based participatory research (CBR) by dissertation (100%) – Research report motivating a participative methodology within a socio-economic context. The 100% research component should be approximately 120 pages text (25-30 000 words), excluding footnotes, endnotes, illustrations, documentation and appendices. The practical component can be an annotated catalogue of the outcomes of the research project.

4. Socially engaged art practice by dissertation and exhibition or catalogue (100%) – Focus areas can include art education or art therapy research; or can include an analytical investigation into, and the arguing of, a theoretical position in relation to a social or educational context artifactual and artistic production. Annotated catalogue of community practice work required.

5. Practice-led Research (100%) – Practice mode can be in the form of an annotated catalogue, research report or documentation of visual practice and the arguing of a theoretical position in relation to artifactual and artistic production.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of the programme: *Having obtained this qualification, students will be able to conduct advanced independent research in a particular area of the visual arts, demonstrating complex analytical and practical skills and knowledge in writing a dissertation and, where applicable, an exhibition of original work or artefacts appropriate to the research mode.*

PROGRAMMES

DOCTORAL DEGREES (PhD)

Name of programme:

PhD (Doctor of Philosophy) in Art History PHD181

Admission requirements: An appropriate Master's Degree, with an average mark of at least 65% or an equivalent qualification at an equivalent standard.

Selection criteria: Selection is based on academic merit and a preliminary research proposal, as approved by the Department and proposed Supervisor.

Duration of programme:
Minimum duration: Two years full-time or part-time.
Maximum duration: Four years full-time or five years part-time.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Briref description of the programme: *The purpose of the programme is to enable candidates to undertake research at the most advanced academic level culminating in the submission, assessment and acceptance of a thesis in a theoretical and/or historical aspect of visual culture. The candidate is required to demonstrate high-level research capability and make a significant and original academic contribution to the understanding of art and visual culture.*

Name of programme:

PhD (Doctor of Philosophy) in Art and Design P8AD1Q

Admission requirements: An appropriate Master's Degree or equivalent with a minimum final mark of 65%.

Candidates are required to submit a statement of intent as part of their application. The template for this can be obtained by contacting Ms Selolo, hselolo@uj.ac.za.

Selection criteria: An appropriate Master's Degree or equivalent with a minimum final mark of 65%.

Duaration of programme:
Minimum duration: Two years full-time or part-time.
Maximum duration: Four years full-time or five years part-time.

Contact details: Name: Mrs Adele Maritz
Tel: 011 559 1126 / Email: fadapg@uj.ac.za

Brief description of programme: *The purpose of the programme is to enable candidates to undertake research at the most advanced academic level culminating in in the submission, assessment and acceptance of a thesis. The candidate is required to demonstrate high-level research capability and make a significant and original academic contribution at the frontiers of art and/or design. In certain instances creative work such as designed artefacts, public performances, public exhibitions or other practice based outputs may constitute the partial fulfilment of the research requirements.*

Art and Design Modules presented to BEd and PGCE students of the Faculty of Education

Refer to the Faculty of Education Rules and Regulations for curriculum information related to BEd and PGCE qualifications.
Contact Ms M Rademeyer 011 559 3592 for information on the BEd programmes and selection procedure.

UJ ARTS & CULTURE

UJ Arts & Culture produces and presents world-class student and professional arts programmes aligned to the UJ vision of an international university of choice, anchored in Africa, dynamically shaping the future. A robust range of arts platforms are offered on all four UJ campuses for students, staff, alumni and the general public to experience and engage with emerging and established Pan-African and international artists drawn from the full spectrum of the arts.

Through the Arts Academy students have access to a number of extracurricular arts and culture activities including two choirs, a jazz band, drumming circles and poetry, drama and dance classes. Additionally, a robust artistic programme is presented and includes local and international drama and dance productions, comedy shows, music concerts, arts and culture festivals and art exhibitions presented at the UJ Art Gallery.

Arts & Culture's flagship programme is the Interdisciplinary FADA Theatre Programme, which is implemented as an integral component of course work for second-year FADA students. During a two-week lecture series entitled Theatre 101 students attend theatre design lectures and briefing sessions and then work in groups to design various aspects of a play produced by the division with a professional cast.

The division also hosts external events at the Art Centre on the Kingsway Campus with a 428-seater Theatre, an 18-seater conference room and two studios; the Experimental Theatre, also on the Kingsway Campus, is a flexible space primarily used for and by students; and the 180-seater Con Cowan Theatre with adjacent studios is based on the Bunting Road Campus. For more information visit www.uj.ac.za/arts

UJ DESIS Lab

The University of Johannesburg (UJ) DESIS Lab is a multi-disciplinary community of practice, based at the Faculty of Art, Design and Architecture, University of Johannesburg, that seeks to better understand how design can best serve the emerging needs of broader society, specifically in the face of inequality, modernity, climate change and the rapid change in technology.

As a lab, we undertake design, design education and design research projects through participatory, and preferably multi-stakeholder, human-centred methodologies in order to bring about appropriately considered change.

The UJ DESIS Lab includes participants from a range of design, art and architectural disciplines. Activities undertaken within the auspices of the lab include practice, teaching, research activities and information dissemination.

The DESIS Network is an international network of 48 design labs, based in design schools and design-oriented universities, actively involved in promoting and supporting sustainable change. The DESIS association was formed between the Politenico di Milano (Italy), The New School (USA), University of

Arts London (UK), Universidade Federal do Rio de Janeiro (Brazil), Jiangnan University (China), and Tongji University (China). In June 2014 and the UJ DESIS Lab (originally named the DSD DESIS Lab) was accepted as the fourth lab based in Africa shortly thereafter.

The UJ DESIS Lab meets during the academic year to demonstrate, discuss and interrogate research, projects, methods and products that impact on the intersection and interplay between design, society and development in our specific context.

For more info please visit www.uj.ac.za/faculties/art-design-and-architecture/desis/

Image: Intsikizi Tapestries by The Keiskamma Art Project

DSTI‑NRF South African Research Chair in South African Art and Visual Culture (SARChI)

Prof Brenda Schmahmann is the **SARChI Research Chair in South African Art and Visual Culture**. Hosted by the Faculty of Art, Design and Architecture and integrated with the work of the faculty, this prestigious position is funded by the Department of Science, Technology and Innovation (DSTI) and administered by the National Research Foundation (NRF). The SARChI Research Chair serves as a forum for initiatives in research by not only Prof Schmahmann but also postdoctoral research fellows, postgraduate students and others working with her.

Research falling under the ambit of the SARChI Research Chair in South African Art and Visual Culture is in art history as well as disciplines and fields which are cognate to it, such as design history and fashion theory. With particular expertise in gender, public art and the deployment of art and design in the context of community projects in South Africa, those working under the ambit of the SARChI Chair produce research and acquire postgraduate qualifications that have immediate social relevance and value. In a context where there is an imperative to re-write histories and develop a richer understanding of South African identities, and where art museums are redefining their collecting policies as well as seeking curatorial methods for visualising the past and present, there is a high demand for the research and capacities of qualified visual theorists. Art historians and visual theorists are also vital to the art gallery sector, where they play an immediate role in enabling markets for artists, as well as in aspects of arts management. Programmes in art and design at South African secondary and tertiary institutions depend on appropriately qualified and capable theorists who are able to offer instruction in histories about art, design and visual culture, and the ways in which these potentially inform contemporary art and design practices.

In summary, then, the SARChI Research Chair in South African Art and Visual Culture provides a forum for producing significant research with immediate social relevance and impact for the heritage, museum, gallery and education sectors, while also developing a new generation of postgraduates with qualifications and capacities to continue and expand this work.

Contact Details: **Professor Brenda Schmahmann**
Email: brendas@uj.ac.za ▪ Tel: +27 11 559 7220/1 ▪ www.uj.ac.za/fada
Physical Address: 33 Twickenham Avenue, Auckland Park, Johannesburg

One ever feels his two-ness - an American,
a Negro; two souls, two thoughts,
two unreconciled strivings; two warring ideals
in one dark body, whose dogged strength
alone keeps it from being torn asunder.

usness,
ugh
y the tape
and pity.

In his merging he wishes neither o...

FADA
VIAD

The Paris Albums 1900. Installation view from the exhibition *Black Chronicles
IV* (Curated by Renée Mussai of Autograph ABP, London),
FADA Gallery, April-May 2018. Photo by Anthea Pokroy.

Visual Identities in Art and Design (VIAD)

Established in 2007, the **Visual Identities in Art and Design
Research Centre (VIAD)** is an interdisciplinary research centre
based within the Faculty of Art, Design and Architecture,
University of Johannesburg. VIAD supports an international
community of Visiting Professors, Research Associates and
Postdoctoral Fellows, whose diverse research projects promote
critical thinking (and feeling) around African and African
diasporic histories, identities and creative human practices.
Reflecting its commitment to practice-led research, VIAD
facilitates a dynamic programme of exhibitions, publications and
interdisciplinary platforms, presented in collaboration with local
and international partners.

Building on the centre's focus to date on identity construction through forms
of visual practice, visual culture and visual representation, projects supported
from 2020-22 will contribute toward a critical rethinking of history-making and
future-imagining within the historical paradigm (and contemporary afterlives)
of racial slavery, colonial modernity and apartheid. Central to this focal area
is how cultural and aesthetic practices are enacted as 'living histories' and
'imaginings of the new' within contexts of racialised, gendered and sexualised
violence, and how such practices open to new ways of thinking about freedom,
community and what it means to be human.

www.instagram.com/viad_fada ■ www.viad.co.za

The African Choir 1891 Re-imagined. Installation view from the exhibition *Black Chronicles IV*
(Curated by Renée Mussai of Autograph ABP, London), FADA Gallery, April-May 2018. Photo by Anthea Pokroy.

FADV GALLERY

The FADA Gallery is an experimental creative platform located in the UJ Faculty of Art, Design and Architecture building. The Gallery hosts a dynamic program of curated exhibitions, student shows, events, screenings, talks, and installations.

The double-volume gallery space encourages creative and critical engagement amongst students, staff, alumni, and the local art community.

With the input of a specially convened committee of artists, academics, and curators drawn from the Faculty, the FADA Gallery will launch an updated vision and schedule in 2020.

Facebook:
@FADAgallery

Instagram:
@ujfadagallery

Blog:
www.fadagallery.blogspot.com

Gallery hours:
Tues to Fri:
09:00 – 16:00
Saturday:
09:00 – 13:00

Contact details:
Eugene Hön
084 840 2691
eugeneh@uj.ac.za

Postgrad Q&A's

The ISET Careers SA publication 2024 featured our postgraduate students.

Q&A

What factors influenced you to choose this career path?

I've always loved doodling and creating things as a way to escape — it brought me peace. I originally wanted to be a teacher, but my dad encouraged me to explore something creative. Once I started researching digital design, I realised how many opportunities exist. That curiosity turned into passion, and I've never looked back.

WHAT KIND OF EDUCATION, TRAINING OR BACKGROUND IS REQUIRED IN YOUR CAREER?

I'm pursuing a Bachelor's Degree in Digital Media Design, with graduation expected in 2026. While a traditional art background isn't required, a strong understanding of design principles, UX/UI, branding, and visual storytelling is essential. This field combines technical skills with creativity and encourages continuous learning. The degree program spans three years and provides a solid foundation for various design career paths.

What skills, abilities, and personal attributes are essential to your career?

Creativity, discipline, and determination are essential. You also need strong communication, organisational skills, and the ability to take feedback well. I use both my technical and personal qualities daily — especially kindness and focus when working in teams or on complex projects.

What part of this career do you personally find most satisfying?

The most satisfying part is seeing a project come to life — the process can be hard and time-consuming, but seeing the final result and how people engage with it makes it all worth it. It's rewarding to see your ideas turn into something real and impactful.

How have you overcome challenges, if any, in your profession to date?

At times, I've been underestimated or stereotyped — people assume things come easy to me. I've worked hard to prove myself and break those assumptions. I also struggled in my first year with imposter syndrome, but through prayer, faith, and determination, I pushed through. God has truly guided my path.

What advice would you offer learners who are interested in pursuing this career path?

Don't give up when ideas don't work — success in design takes patience and practice. Organise your time wisely and surround yourself with encouraging people. Stay curious, stay humble, and don't let fear or comparison stop you. You don't need to be perfect to start — just start.

Do you feel that your industry or profession will remain relevant in the 21st century?

Yes, absolutely. Digital design is everywhere — in apps, websites, branding, advertising, and social media. As the world becomes more digital, the demand for creative thinkers who can solve problems visually will only grow.

Are there any people who have been particularly helpful to you on your career path and how did they help you?

My parents, my lecturers, and my peers have all played a huge role. They constantly push me, guide me, and speak life into me. Having a strong support system filled with honest, uplifting voices has helped me grow professionally and personally.

What advice would you give learners in grade 12 who intend to study at a university for the first time and how would you describe your first year of university experience in terms of the subjects you studied?

Be honest with yourself and choose a path that truly aligns with who you are. University isn't just about academics — it's about finding balance. Know when to focus and when to unwind. In high school, I studied CAT, EGD, and Visual Arts, which gave me a helpful foundation. My first year was both intimidating and exciting, but looking back, these past three years have been some of the most rewarding and memorable of my life.

What exactly does the word 'success' mean to you?

To me, success isn't defined by money — it's about happiness, peace of mind, and making a meaningful impact. True success is living a life that reflects your values and who you truly are. Right now, I feel successful because I'm content with where I am, both personally and professionally. ◗

JANAY FAKOE
THIRD YEAR DIGITAL MEDIA DESIGN STUDENT
(UNIVERSITY OF JOHANNESBURG)
jan.ayfakoe_creative@j.anayy__

Q & A

What factors influenced you to choose this career path?

I have had a strong interest in the human experience and the development of human culture since I was very young. I was inspired to pursue a profession in art because I found it fascinating that scholars have utilized it to map and comprehend the history of human experience on Earth. I believe that I can add to the annals of humanity on Earth by creating art. The creation of images precedes words. To put it another way, humans created visual images before they could speak, and that interested me.

What kind of education, training or background is required in your career?

Becoming a visual artist typically requires a mix of education, training, and independent study. A three-year Diploma of Fine Arts (DFA), Bachelor of Fine Arts (BFA), or Master of Fine Arts (MFA) degree is the most widely accepted formal educational choice. It provides a strong foundation in the concepts, methods, and history of the visual arts. For those who want to pursue advanced research through artistic practices or in allied disciplines like museum work or art education, a master's degree is a postgraduate degree that offers advanced creative growth, specific knowledge, and practical skills. However, other artists prefer to learn independently, honing their skills through trial and error.

What skills, abilities, and personal attributes are essential to your career?

A visual artist must possess great technical talents in drawing, sculpture, video art, or painting, as well as a thorough understanding of design, art history, and art principles. They must also be able to convey their ideas successfully. Strong interpersonal and organizational abilities are also essential for managing projects and working with curators, academics, and other artists.

What part of this career do you personally find most satisfying?

I find great satisfaction in being able to use visual media to convey my ideas, feelings, and thoughts. It's a means of expressing intricate emotions or tales that words might not adequately express. Whether through digital art, painting, or sculpture, the act of transferring something from the imagination into the real world may be gratifying and freeing. Second, the creation process itself, rather than merely the finished item. Whether its painting, modeling with clay, or drawing, the act of creating can be incredibly fulfilling and peaceful. What I value most are frequently the times when I'm in the zone and time appears to stop. One of the most fulfilling aspects of being an artist is having the freedom to create what I want. It is liberating to be able to create without being constrained by a deadline, organization, or outside expectations. Lastly, I am motivated by the desire to make a lasting impression or leave a legacy. It gives the creative process a sense of purpose to know that my work might stand the test of time, inspire generations to come or be recorded in history. Cultural contributions are important to me, and this lasting impact might be one of the most fulfilling parts of my practice.

How have you overcome challenges, if any, in your profession to date?

First, have faith in the process. Sometimes artistic progress is sluggish, and it can be discouraging not to see results right away. I have to have faith that progress is possible with time and constant work. I maintained my patience and permitted myself to develop. Second, I became more resilient. Not every project will proceed according to plan, and rejection may occur along the way. I had to learn not to allow failures to deter me from pursuing my objectives. Every obstacle presents a chance to grow and learn.

What advice would you give learners in grade 12 who intend to study at a university for the first time and how would you describe your first year of university experience in

What advice would you offer learners who are interested in pursuing this career path?

The pursuit of the visual arts is a process rather than a final goal. Savor the process of honing your craft and finding your artistic identity. Remain inquisitive, receptive to new information, and prepared to step outside of your comfort zone. Although creating art may be both rewarding and difficult, the benefits are well worth the work on all levels: creatively, intellectually, and emotionally.

Do you feel that your industry or profession will remain relevant in the 21st century?

Visual art will undoubtedly continue to be important in the twenty-first century; in fact, it will be more important than ever. Even while artists' tools, platforms, and technology will keep changing, the fundamental elements of art expression, communication, and idea-sharing will never go out of style. The visual arts' adaptability, growth, and response to current challenges, together with their close ties to the human condition, are the foundations of their relevance in the twenty-first century. Traditional forms and locations are no longer the only options for visual art. It flourishes in a world where creativity and technology coexist, where art may be viewed online or through emerging digital formats, and where artists can use their creations to make social commentary and impact.

Are there any people who have been particularly helpful to you on your career path and how did they help you?

In my professional journey, the entire Visual Arts Department has been helpful. My success has been important to everyone in the department. All of the teaching, administrative, technical, and cleaning staff deserves my gratitude for their perseverance, faith in me, and readiness to assist me over the years. Specifically: Professor Kim Berman, Professor Alison Kearney, Professor David Paton, Mr. Gordon Froud, Professor Ruth Sacks, Mrs. Shonisani Netshia, Ms. Minnette Vari, Ms. Elda Majola, and Mr. Linda Sigwasa.

terms of the subjects you studied?

Your first year of college will be a thrilling and profound experience, full of novel challenges and revelations. You'll develop as an artist and a person, hone your technical abilities, and start to discover your voice. Remember that the first year is only the start of a lengthy artistic journey. Embrace both your education's academic and creative aspects and remain receptive to new ideas. Remain inquisitive, tenacious, curious, and receptive, and relish learning and producing.

What exactly does the word 'success' mean to you?

I define success as earning a living doing what I love and on my terms. The notion that someone might succeed in life by creating art is abstract to people who grew up in a marginalized community like I did. I was brought up with the belief that an artist couldn't live a dignified life, thus, I was never exposed to artists who could enjoy life and be a respectable human being. I would therefore define success as being able to transcend these social limitations, earn a living from my capacity to express myself, and be able to inspire and influence others. ◗

KAMOGELO MOSEHLA
MASTERS IN VISUAL ARTS
(UNIVERSITY OF JOHANNESBURG)
@Kamogelomosehla.art

Q & A

What factors influenced you to choose this career path?

I've always been a creative person. Ever since I was a kid, I loved art. In high school, I started sketching products like furniture and gadgets and I realized I enjoyed designing practical solutions to problems. I was torn between art, architecture, and interior design, but then a friend said, "You know what's perfect for you? Industrial design." That's when it clicked. I found out there's actually a career that combines creativity, function, and product development – and I've been passionate about it ever since.

What kind of education, training or background is required in your career?

To work as an industrial designer, you need a BA in Industrial Design, which is a three-year degree that gives you the foundation to design pretty much anything – products, services, systems. It teaches you how to solve real-world problems using design thinking. I went on to do my honours in ID, which I'd definitely recommend. That one extra year sharpens your thinking, takes your skills to a deeper level, and gives you an advantage when entering the industry.

What skills, abilities, and personal attributes are essential to your career?

Perseverance is key – some projects can be tough, but pushing through makes all the difference. Good communication skills are a must, especially when you need to present your ideas clearly too different types of people. Problem-solving is a big part of the job and as time goes by, you

start seeing design solutions everywhere, in products you did not even think needed improvements. Being open to critique is essential. It can be hard at first, but feedback helps you grow and refine your work.

What part of this career do you personally find most satisfying?

Designing solutions to real-world problems and seeing your designs have a positive impact on people. I also think just being able to have the skills to design anything, whether it's a product, service, or system, is something I find really satisfying. When presented with a design challenge, you don't have to question whether you can do it or not, you will find a way to do it.

How have you overcome challenges, if any, in your profession to date?

There will always be challenges when working in industry. At my first job after graduation, I worked at a design and manufacturing company. Thankfully, the Managing Director mentored me and guided me through various challenges. These weren't too serious (design challenges or manufacturing mishaps), but they were the kind of things you only experience in the industry, not something you can really prepare for. Managing client expectations, for example, is something you learn through real-world experience. But overall, the problem-solving skills you learn at university really help you overcome the challenges that come after.

What advice would you offer learners who are interested in pursuing this career path?

If you're creative and enjoy problem-solving, then industrial design is a great option. It's a career that allows you to design solutions that improve people's lives. It's also very broad, you can design anything from physical products to services and systems. Be ready to work hard, put in the time and effort, and be open to learning.

Do you feel that your industry or profession will remain relevant in the 21st century?

Yes, industrial design will definitely remain relevant. As the world continues to change, the need for innovative, human-centered solutions is ever-growing. Industrial designers are essential in shaping the way we interact with products and services, especially with the

increasing focus on sustainability, accessibility, and impactful products. There will always be a need for thoughtful, well-designed solutions.

Are there any people who have been particularly helpful to you on your career path and how did they help you?

Yes, the Managing Director at The Envisioneers, Gerhard Coertzen, took me under his wing at my first job after graduating. That was a great place to start because it had both a design office space and a manufacturing space. I was able to design clients' requirements and take it to the workshop to make. Apart from working in industry, I'm also pursuing a career in academia while doing my master's in ID. In this aspect, the HOD of ID, Martin Bolton, and my supervisor Ashton Moseley have been fundamental in guiding me. And of course, my parents, I'm really grateful for their support throughout my journey, from undergrad all the way to now as I balance studying and working.

What advice would you give learners in grade 12 who intend to study at a university for the first time and how would you describe your first year of university experience in terms of the subjects you studied?

I would say that it's a huge step and quite a challenge! Doing art in school somewhat prepared me for industrial design in terms of projects, deadlines, creativity, and following criteria (design brief). But it is a lot of work and time management is important. Although it's challenging, the subjects in first-year ID are a lot of fun and you learn so much, from digital media design to computer-aided design to sketching, along with some theory subjects. It all balances out really well.

What exactly does the word 'success' mean to you?

We struggle with thinking we're not successful, especially when we compare our lives or work to others. We have to realize that everyone is at different points in their lives and your success can't be measured next to someone else's. It's important to remember that the value of your work is not the same as your self-worth, don't confuse the two. Your work may be praised or critiqued, but that doesn't define your worth as an individual. ●

NASREEN SHABIER AMANJEE

INDUSTRIAL DESIGNER, MA ID STUDENT

(UNIVERSITY OF JOHANNESBURG)

✉ Nasreenamanjee46@gmail.com
📷 @JerichoDesignCo
in NasreenAmanjee

Q&A

What factors influenced you to choose this career path?

My passion for architecture stems from an early fascination with spatial design and creative expression. What began as childhood engagement with home design games evolved into a consistent practice of organizing and styling personal spaces. With a background rooted in the arts, I was drawn to architecture as a discipline that offers a unique intersection of art, design, and critical inquiry, enabling me to explore the ways in which space shapes, and is shaped by, human experience.

What kind of education, training or background is required in your career?

My interest in architecture is rooted in a long-standing passion for spatial design, creative problem-solving, and social engagement. While some institutions may require a background in the sciences, the University of Johannesburg (UJ) requires only Mathematics and English—both of which aligned with my academic strengths. To qualify as a Professional Architect in South Africa, one must complete an undergraduate degree, honours and master's degrees, followed by two years of professional practice and the successful completion of the Professional Practice Examination through the South African Council for the Architectural Profession (SACAP).

What skills, abilities, and personal attributes are essential to your career?

Architecture, to me, is not simply about form-making but about cultivating meaningful relationships between people and their environments. I believe spatial practitioners have an ethical responsibility to design with communities rather than for them. This involves moving beyond a detached, "satellite" perspective and actively engaging with people through participatory processes. Designing from a place of empathy and collaboration ensures that the needs of users are genuinely addressed, rather than presumed.

What part of this career do you personally find most satisfying?

I am deeply committed to issues of social, political, and spatial justice, particularly as they relate to marginalized, overlooked, and under-resourced communities. While I acknowledge that architecture alone cannot solve the world's complex systemic issues, I find meaning and purpose in contributing to building a more equitable and inclusive future. It brings me great fulfillment to play a role in creating opportunities and spaces that uplift those who have historically been excluded or underserved. Designing environments that enrich lives and support the aspirations of future generations is, for me, one of the most rewarding aspects of architectural practice.

How have you overcome challenges, if any, in your profession to date?

During my undergraduate studies, I encountered challenges with time management, which often affected the depth and completion of my design work. These experiences, however, became pivotal to my personal and academic development. Entering my honours year, I was deeply inspired by peers who graduated with distinction, and I resolved to elevate the quality and efficiency of my work. I began managing my time more strategically, completing projects earlier, and engaging regularly with my supervisor beyond scheduled studio hours. This shift not only improved my academic performance but also enhanced my self-confidence and sense of purpose.

What advice would you offer learners who are interested in pursuing this career path?

Architectural studies are undoubtedly costly, beyond tuition fees, expenses such as printing, materials, and transportation quickly add up. Yet, with passion and resourcefulness, these challenges can be navigated. I have learned to reuse and repurpose materials, seek support from peers, and approach the discipline with creativity not just in design, but in problem-solving.

Do you feel that your industry or profession will remain relevant in the 21st century?

While artificial intelligence continues to advance and can assist in drafting and rendering, it cannot replicate the uniquely human capacity for creative, intuitive thinking. It is this imaginative spark—rooted in emotion, culture, and lived experience—that remains central to architecture. This, I believe, is what sets human designers apart from machines.

Are there any people who have been particularly helpful to you on your career path and how did they help you?

My late great-uncle played a significant role in shaping my practical skills, especially in model making and tool handling. I've also been fortunate to share this journey with friends in architecture, whose feedback has been invaluable. Most importantly, my faith in God and the unwavering support of my family has sustained me through every challenge. Their presence has been instrumental in enabling me to pursue this path.

What advice would you give learners in grade 12 who intend to study at a university for the first time and how would you describe your first year of university experience in terms of the subjects you studied?

Studying at a university is a privilege that extends far beyond academic achievement—it offers a unique opportunity for personal growth, self-discovery, and the exploration of one's place in the world. It is a space in which individuals can critically reflect on their values, aspirations, and identity. Before pursuing architecture, I initially enrolled in Chemical Engineering, a decision influenced by my uncle, a civil engineer, who discouraged me from applying to architecture. My high school subject choices aligned with the requirements for engineering, and fortunately, Mathematics and English—the subjects required for architectural studies at the University of Johannesburg—also supported my transition. Interestingly, the mathematical demands in architecture proved far less complex than those I had prepared for, affirming that the discipline is as much about creative and critical thinking as it is about technical knowledge.

What exactly does the word 'success' mean to you?

I define success not by external validation, but by the ability to meet one's own goals with integrity and pride. It is about building a life that reflects who you truly are, and doing so with joy, passion, and purpose, regardless of societal expectations. To live a life aligned with one's values, and to contribute meaningfully to the world, particularly in service of those most often excluded, is, for me, the highest form of achievement. The university environment has been instrumental in allowing me to explore and refine these aspirations, shaping both my identity and my approach to architecture. ●

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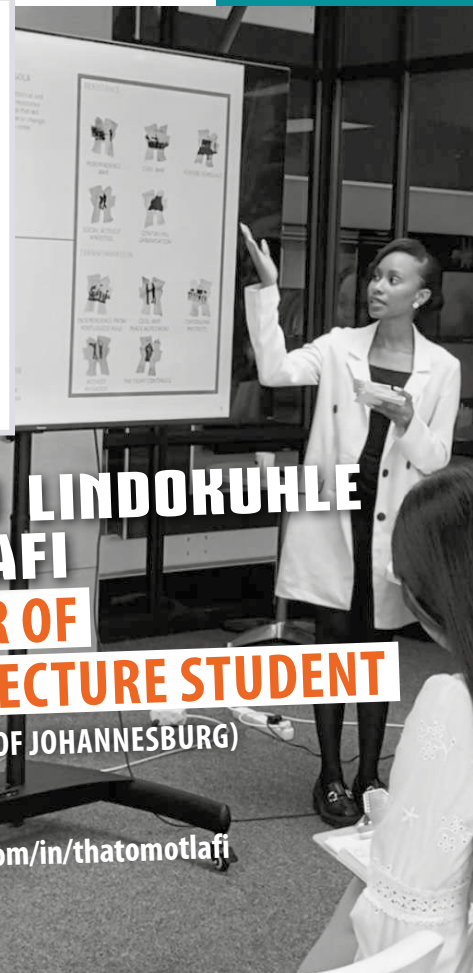
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Q&A

What factors influenced you to choose this career path?

I chose my career path based on my interests and passions in art. During high school, I envisioned a career that would feel like an extension of myself. Something that allowed me to do what I loved. At the time, I didn't realise that my passion for the arts in various forms would lead me to Graphic Design. It wasn't until I reached grades 11 or 12 and started applying for courses that matched my interests that I discovered this path.

What kind of education, training or background is required in your career?

Different paths are available, and sometimes a degree is not needed. However, skills and software are essential, as the creative field constantly changes. A good start is a degree, though, because then you could learn the principles of design and what is essential to becoming a designer while also honing in technical skills and software training all at once.

What skills, abilities, and personal attributes are essential to your career?

A solid grasp of design software and the ability to draw inspiration from current events and trends are essential. Staying up-to-date on social trends and evolving design practices can set you apart in Graphic Design. Embracing these changes is key to thriving in this dynamic field and can open the door to exciting opportunities.

What part of this career do you personally find most satisfying?

I believe graphic design is a versatile career that allows you to thrive in various work environments beyond the traditional agency setting. Currently, I work in implementation science at Wits Reproductive Health Institute, and this is where I have learned to utilise my design skills to create impactful design materials that have a meaningful impact on the field of HIV prevention and the communities affected by this.

How have you overcome challenges, if any, in your profession to date?

The biggest challenge that I had to overcome was imposter syndrome. When I started my first year, I was surrounded by many talented people, and I felt like I couldn't measure up or be as good as them. However, I have learned to work through this challenge over the years by building my creative confidence. I remind myself that growth is essential to becoming a good designer. Like art, design is subjective, and my unique experiences and how I apply them to my designs are valid. I also make it a point to truly appreciate compliments, remembering them and bringing them up when times get tough.

What advice would you offer learners who are interested in pursuing this career path?

The journey into graphic design is incredible. From starting in the first year or diving into skills and software training, it is enjoyable. And remembering that design cannot be done in isolation. It needs other people's feedback and input to make a lasting impact on who you want to communicate to.

DO YOU FEEL THAT YOUR INDUSTRY OR PROFESSION WILL REMAIN RELEVANT IN THE 21ST CENTURY?

It is more relevant now than ever. With the introduction of AI solutions, designers still need to put that human element into designing meaningful and engaging work that sets them apart from everyone else.

Are there any people who have been particularly helpful to you on your career path and how did they help you?

Off the bat, my family. They have been an unwavering support in my career. When I first started pursuing design, I was a bit scared that my dreams would not be accepted since it was 'unconventional' from the traditional career paths that most of my family members pursued. My UJ lecturers have also helped me when I had self-doubt about my work. They shaped me into the designer I am now. And for that, I am truly grateful.

What advice would you give learners in grade 12 who intend to study at a university for the first time and how would you describe your first year of university experience in terms of the subjects you studied?

Friends. Surround yourself with friends who you can count on. Fear and sometimes the distance between you and your support team is a big challenge at university, but friends improve it. I remember when I first started and was also booked into the on-campus residence. I was terrified, but I quickly found my footing in a friend. They were also helpful in bouncing around ideas I had regarding completing my assignments.

What exactly does the word 'success' mean to you?

To me, success means positively impacting my family and friends. I aspire to be someone they are proud to know. I also measure success by my career growth and how I can use my skills to create meaningful change. I believe in enjoying the journey, even when it gets tough.

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What factors influenced you to choose this career path?

It is no secret that clothes are a basic human need, one that people are willing to spend money on. On that notion, I figured that with a career in fashion design, I would not lack an income – provided I always played my cards right and that external factors beyond my control were in harmony. As a creative being, I am naturally drawn to opportunities or challenges to invent or reinvent. Therefore, besides the prospect of earning money, I chose the path of fashion design having discovered in my early teens that through fashion, I get to invent and reinvent articles continuously. As I invented, at some point, I noticed that my mood became uplifted. Growing up as a somewhat troubled teenager, art served as an anti-depressant. Therefore, fashion design as a form of art enables me to transform my mood for the better. The process of fashion design also involves listening, reflecting, and finding solutions to personal issues, like in the instance of a call for social justice. As such, fashion can be used as a means to latent or manifest communication. Thus, fashion design, as a personal mood transformer and mode of communication, demonstrates its ability to provide therapy. Therefore, the prospect of receiving therapy also influenced my choice to choose fashion design as a career path.

What kind of education, training or background is required in your career?

A fashion designer may be self-taught with experiential learning, or undergo formal training at an institution of learning where they will acquire the formal qualification of a fashion designer. Having obtained the qualification or gone the self-teaching route, the fashion designer may seek an internship for personal reasons. The possible benefits of such an internship include gaining interpersonal skills developing the skills previously obtained or establishing relationships with prospective employers such as designers of major fashion brands. A formally qualified fashion designer may also proceed to start practicing as a fashion designer immediately after obtaining their qualification. A formally qualified fashion designer may also pursue higher education qualifications such as Honours and Master's degrees to gain additional skills or develop those already in their possession.

What skills, abilities, and personal attributes are essential to your career?

Confidence, discipline, and creativity as personal attributes feed the skills I need in this career. The skills that I have figured to be essential in my career are garment and manual and digital pattern construction, conducting market research, transforming marketing to sales, costing, and pricing. I have also learned that good communication and time management in any career-related endeavour are also essential. Clear communication helps minimize errors and allows for smoother progression in the project, while time management ensures or attempts to ensure that the project is duly accomplished.

What part of this career do you personally find most satisfying?

Solving puzzles. I approach a design brief as a puzzle. One can imagine what it does to my confidence to be able to satisfy the brief.

How have you overcome challenges, if any, in your profession to date?

Taking part in fashion dissemination events such as fashion weeks or other prominent fashion show-based events is costly for most emerging fashion designers. Yet, exhibiting one's work to the audience of such events can significantly benefit a brand. So, as an emerging fashion designer who couldn't afford a slot in these fashion weeks and other prominent fashion show-based events, to overcome the challenge, I participated in fashion competitions created by the organisations that host these fashion show-based events. As a finalist, my work became part of fashion weeks and other fashion show-based events, which are often attended by buyers, consumers, bloggers, magazine editors, and journalists whose

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Q & A

What factors influenced you to choose this career path?

There were several factors that influenced me to choose this career path. Firstly, I've always been passionate about creativity and self-expression, and this field allows me to channel that through hands-on work. I'm also deeply inspired by how art, design, and storytelling can come together, especially in the world of jewellery and content creation. The idea of making something meaningful that people can connect with, wear, or display really excites me. Additionally, I wanted a career where I could constantly grow, explore new techniques, and share my journey with others, which this path offers.

What kind of education, training or background is required in your career?

In South Africa, pursuing a career in jewellery design or content creation typically requires a mix of formal education and practical experience. For jewellery, many professionals study at institutions like the University of Johannesburg's Faculty of Art, Design, and Architecture (FADA), where you can earn a Diploma in Jewellery Design and Manufacture. The programme focuses on design principles, metalwork, gemmology, and the technical skills needed to create high-quality pieces.

What skills, abilities, and personal attributes are essential to your career?

In my career, creativity, and attention to detail are essential. I also need good technical skills like drawing, working with CAD software, and understanding manufacturing. Patience, time management, and a strong work ethic help me stay focused, while good communication skills allow me to connect with others and grow my brand.

What part of this career do you personally find most satisfying?

The most satisfying part of this career for me is seeing an idea come to life – once it's a finished jewellery piece. I also love the creative design process and the feeling of making something that people can connect with or appreciate.

How have you overcome challenges, if any, in your profession to date?

I've faced challenges like self-doubt, time management, and even failed projects. I've overcome them by staying disciplined, asking for feedback, and allowing myself to grow through trial and error. Every challenge has taught me something valuable and helped me improve.

What advice would you offer learners who are interested in pursuing this career path?

My advice is to stay curious and passionate and keep learning. Practice your skills as much as you can and don't be afraid to start small. Build a strong portfolio, be open to feedback/ criticism, and stay true to your creative voice. Most importantly, be patient with yourself and enjoy the journey.

Do you feel that your industry or profession will remain relevant in the 21st century?

Yes. Creativity, storytelling, and self-expression will always have value because it's different for everyone: whether through jewellery, design, or not. As technology and trends evolve, there will be even more opportunities to innovate and connect with audiences in new ways.

Are there any people who have been particularly helpful to you on your career path and how did they help you?

Yes, Lecturers and mentors have guided me with valuable feedback and industry knowledge, while friends and family have supported me emotionally and encouraged me to keep going. Their belief in my work has kept me motivated, especially during tough moments.

What advice would you give learners in grade 12 who intend to study at a university for the first time and how would you describe your first year of university experience in terms of the subjects you studied?

My advice to Grade 12 learners is to be open-minded, stay organised, and don't be afraid to ask for help. University can feel overwhelming at first, but it's also a great opportunity to discover your interests and grow personally.

What exactly does the word 'success' mean to you?

To me, success means doing what I love, growing in my craft, and making a positive impact through my work. It's not just about money. It's about feeling proud of what I create and staying true to myself. ●

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Q & A

What factors influenced you to choose this career path?

At 15, I came across a social media post of a roof structure with no house beneath it, captioned 'You supply the design'. That simple statement sparked my curiosity about spatial interpretation and how people shape their environments. My travels exposed me to diverse architectural typologies—museums, malls, hotels—each reflecting unique cultural and functional nuances. These experiences deepened my understanding of how design merges aesthetics with user needs, ultimately solidifying my interest in interior design as a discipline that shapes human experience through perception and innovation.

WHAT KIND OF EDUCATION, TRAINING OR BACKGROUND IS REQUIRED IN YOUR CAREER?

In South Africa, becoming a qualified Interior Designer typically requires at least three years of undergraduate study. Upon graduation, you are eligible to practice professionally. Postgraduate studies—such as Honours, Master's or PhD. Degrees—allow for further specialisation and research within the field.

What skills, abilities, and personal attributes are essential to your career?

Interior designers need a combination of creative abilities, technical skills, and strong personal attributes. Key competencies include spatial awareness, attention to detail, critical thinking, and problem-solving. Communication and collaboration are essential, as designers work closely with clients, contractors, and suppliers. Time management and a deep understanding of materials, sustainability, and user experience further contribute to designing innovative and purposeful spaces.

What part of this career do you personally find most satisfying?

The most satisfying part of this career is seeing the result. From concept development to final presentation, it's rewarding to see how creativity aligns with a client's functional needs. It's like baking a cake—starting with raw ingredients and ending with something rich and meaningful. I also enjoy preparing the design for presentation; the way it takes shape as a story and communicates the concept is deeply fulfilling.

How have you overcome challenges, if any, in your profession to date?

In my journey through Interior Design, I've faced challenges that have pushed me to grow both creatively and professionally. Tight deadlines and complex briefs taught me adaptability and time management. Design constraints—such as budget or spatial limitations—taught me to balance creativity with practical solutions. Collaborating with diverse teams also strengthened my communication skills. Each challenge has contributed to my critical thinking and confidence as a designer.

What advice would you offer learners who are interested in pursuing this career path?

Interior Design is much more than selecting scatter cushions or wallpaper—it's about crafting spaces that are functional and responsive to people's needs. Designers are like psychologists of the built environment, shaping how people experience space. The creative process can feel overwhelming, but my advice is simple: just start. Start anywhere. Don't confine your creativity to what you know—embrace the challenge and unlock your potential.

Do you feel that your industry or profession will remain relevant in the 21st century?

Absolutely. As the world evolves, so do the needs of those inhabiting our spaces. Interior Design plays a crucial role in addressing technological, sustainable, and wellness-driven advancements. As long as there is a need to enhance human experience through space, this profession will remain vital in the 21st century.

Are there any people who have been particularly helpful to you on your career path and how did they help you?

The Department of Interior Design at the University of Johannesburg has played a pivotal role in shaping me. I grew from a shy first-year student into a confident postgraduate. Looking back, I never imagined earning awards or recognition. My family—especially my parents and husband—have provided unwavering support, encouraging me to reach my full potential.

What advice would you give learners in grade 12 who intend to study at a university for the first time and how would you describe your first year of university experience in terms of the subjects you studied?

Stay organised, open-minded, and proactive. University is a big transition, so develop good habits early. Time management is crucial, and don't be afraid to ask for help—lecturers are there to support you. Mistakes are part of the process, and I've grown from my own. The first year was challenging but exciting, with specialized subjects that pushed me to adapt and discover my strengths. It shaped who I am today.

What exactly does the word 'success' mean to you?

To me, success means achieving meaningful goals—ones that align with my values, not just external expectations. It's finding fulfilment in my work while making a positive impact. Success includes personal growth, resilience, and learning from failure. It also means nurturing relationships, maintaining well-being, and living authentically without regrets. ●