“I fell in love with Wellington the first time I came for a holiday. I knew that somehow and some day I wanted to enjoy the hustle and bustle of this city. When researching Master’s programmes, the Master of User Experience Design caught my attention. I thought it would help me upskill in my field of work, having been a UX [user experience] designer for a couple of years already. The academic and industry projects I undertook helped me develop the skills that are essential for a user experience designer.”

Wendy Ooi
Graduate, Master of User Experience Design
Kia ora and welcome to the Wellington Faculty of Architecture and Design Innovation/Te Wāhanga Waihanga-Hoahoa.

We’re at the heart of New Zealand’s creative capital city. You’ll find this an exciting, inspirational, and enjoyable place to learn, study, and design.

In the Pacific-Rim region, we’re recognised as the leading faculty for creativity, innovation, interdisciplinary learning, entrepreneurship, and design-led research. Our fresh collaborative models focus on emerging and digital technologies that embrace indigenous cultures.

Architects, designers, and innovators sit at the creative core that shapes our world. Design, with its capacity to literally ‘remake the world’, is at the heart of everything we do. Our solutions are sustainable, elegant, and human.

Postgraduate study is the chance to extend your knowledge and become a leader in the creative sector. We’re committed to offering you an authentic postgraduate experience.

Our postgraduate students are a vital part of our research community and influence the field worldwide. The Faculty’s exchange agreements and ties with world-leading universities give our students opportunities to participate actively in global industry communities.

Your studies will allow you to make a major contribution to the debate around the future of architecture and design innovation, challenging your ideas and satisfying your search for cutting-edge design, research, innovation, and creativity in a professional context.

In our laboratories, studios, and workshops, our international academics and professional staff conduct research and teach using high-tech instruments and software suites. This gives you rich, hands-on opportunities to explore your ideas.

We aspire to passion, design flair, agility, experimentation, and Vision Mātauranga (the innovative potential of Māori knowledge). These are the keys to your learning success.

I look forward to discussing your ideas further as you embark on your journey with us as a lifelong learner, creator, and innovator.

**Professor Marc Aurel Schnabel**
Dean, Wellington Faculty of Architecture and Design Innovation
Te Wāhanga Waihanga-Hoahoa

“You will be excited at the prospect of undertaking your postgraduate studies with us. I cordially invite you to join the Wellington Faculty of Architecture and Design Innovation/Te Wāhanga Waihanga-Hoahoa, and wish you every success in your future studies.”
CREATIVE CAPITAL LIFESTYLE
Our campus is right in the heart of New Zealand’s capital city and is ideal for student life. Wellington has an internationally recognised creative sector and is the home to Weta Workshop and Weta Digital, among other leading-edge organisations. There’s something for everyone, with great shopping, a lively music and theatre scene, vibrant nightlife, beaches, bush walks, reserves, mountain-bike trails, museums, restaurants, festivals, and live shows, and the best café culture in the country.

ONE OF A KIND
Our capital city status means that Wellington is home to many national organisations and treasures found nowhere else in New Zealand. Many of them have strong and well-established teaching and research links to the University, including Parliament, the National Library, the Supreme Court, Museum of New Zealand Te Papa Tongarewa, the New Zealand Film Archive, and Zealandia, as well as the highest concentration of science organisations in New Zealand, including many Crown research institutes.
LANDSCAPE AND NATURE
Situated at the southernmost point of the North Island, Wellington is a picturesque city that makes the most of its natural setting. It is home to conservation island Matiu/Somes Island, is a gateway to the rugged beauty of the South Island, and is located on two major highways that provide easy access to North Island regions, including Egmont, Tongariro, and Whanganui National Parks. In just minutes, you can escape our compact city life to explore more than 76 kilometres of accessible coastline, traverse acres of native bush, or encounter wildlife at eco-sanctuary Zealandia, Wellington Zoo, or simply the great outdoors.

INTERNATIONAL COMMUNITY
Students come to study with us from all over the world—each year students from more than 100 different countries make up the student population, with more than 120 university partners worldwide. There are many international communities in Wellington—Chinese, Indonesian, Japanese, and Malaysian among others—that help to make international students feel at home in their new learning environment. Opportunities for international learning continue outside the lecture theatres as students take up the opportunity to go to conferences and go on overseas exchanges.
The Wellington School of Architecture hosts a large Master’s programme with around 100 graduates each year. Our programmes and discipline specialisations teach about all aspects of the built environment.

Our postgraduate programmes span a range of disciplines at the core of the natural and built environment and have been developed to meet the growing needs of the creative and building sectors, while addressing the future demands people have for their built environments. Our robust research culture is enriched by seminars and lectures held on campus in topics relating to the built environment and associated professions.

You will work in world-class design studios and exhibition spaces and use state-of-the-art tools and design software to become an expert in the design, construction, or science of buildings and landscapes. Our staff are experts in their areas and involved in extensive, leading research.

We offer a range of postgraduate qualifications that are broadly split into either design-research programmes or research-based programmes.

We have two-year design-research Master’s degrees in Architecture, Interior Architecture, and Landscape Architecture. Our Master of Architecture (Professional) and Master of Landscape Architecture are degrees accredited by the respective professional institutes. These programmes consist of a year of coursework, followed by a year of a design-research thesis or portfolio, preparing students for a smooth entry into the professional industry within the relevant area of specialisation. In recent years, the School has started to offer design-research PhDs.

Our research-based programmes include a traditional Master of Architecture and PhD, plus we have a refreshed Master of Architectural Science (which has the choice between a taught 180-point pathway and a taught and 240-point thesis pathway).

As a globally connected university, we can offer our postgraduate students the opportunity to attend international conferences. This is an excellent chance to have your research recognised, connect niche areas of interest, and develop networks across the profession.

RESEARCH

Postgraduate students in the School of Architecture play a vital role in developing high-quality research outputs. Our staff supervise students across a variety of thesis topics. Research findings are often presented at national and international conferences and published in peer-reviewed journals. Many of our postgraduate alumni have become industry leaders in their chosen field.

The School is actively engaged in national and international research programmes and led by respected academic staff. These initiatives attract students from all over the world.

The School of Architecture has three main research areas:

- creative and critical, which focuses on design research, representation, and history and theory
- sustainability and wellbeing, which includes research about resilient and sustainable cities, designing for wellbeing and positive social impact, and design for indigenous people and minorities
- performance and technology, which includes building performance, construction technologies and materials, and simulation methods and virtual spaces.
STUDIO-BASED RESEARCH ENVIRONMENT

The design studio is at the centre of our postgraduate, design-led study programmes. Students meet here with tutors and supervisors to discuss the design proposals made in response to research questions.

Students develop critical thinking and discussion skills through in-depth engagement with their area of interest. This is where the understanding of other knowledge areas is brought and applied to design thinking. At postgraduate level, students are expected to take greater responsibility for their learning, and the studio provides the place to work independently or in close collaboration with others. Ideas can be tested informally with colleagues in a supportive and collegial environment.

Particularly during the Master’s thesis/research portfolio year, students are encouraged to work in small cluster groups in which they can explore a single issue from multiple perspectives, often representing different disciplines.

CHANGING PATHWAYS

While our Master’s programmes are our core postgraduate programmes, in some cases added expertise can help with entrance into these programmes. The 60-point Graduate Certificate in Designed Environments (GCertDE) or the 120-point Graduate Diploma in Designed Environments (GDipDE) will give you the opportunity to take a detailed look at current issues, new technologies, and advancements within the built environment, and greatly help your readiness for our Master’s programmes.

The Postgraduate Diploma in Architecture History and Theory (PGDipAHT) is another useful qualification to help you build on your undergraduate degree and prepare you for the one-year research-based Master of Architecture.
The Master of Architecture (MArch) will be of interest to you if you would like to utilise research to increase your understanding of a particular aspect of architecture or deepen the knowledge gained at undergraduate level.

You will develop your existing skills of analysis and critical reflection through undertaking a detailed and significant piece of research. Increasing your understanding of how architectural history and theory are applied to design will enable you to express your own ideas and conclusions within a robust theoretical framework.

The MArch will allow you to gain expertise through research, and you are encouraged to choose a topic that reflects your current knowledge and understanding of the intellectual, technical, aesthetic, and cultural conditions of architecture. Your topic must have a basis in theory and be methodologically sound.

You will receive quality supervision and support from passionate staff with excellent reputations for teaching, research, and publishing.

The MArch is not recognised by the New Zealand Registered Architects Board as fulfilling its academic requirements for registration to practise as an architect. If you wish to become a practising architect, see page 10 for information about the Master of Architecture (Professional).
Masi Shiran’s research investigated a topic she’d been passionate about for some time—the role of architectural design in enhancing place attachment, the emotional bond between a person and place, for older adults in retirement communities.

“My research looked at retirement villages and how ‘ageing in place’ in this new environment could be made possible by enhancing place attachment through physical features of the environment,” says Masi. “Housing and issues related to housing have always been a concern of mine. The Master’s programme gave me the freedom to explore this more serious topic in depth. With the number of elderly people increasing worldwide, it is time to explore housing options for this age group and specific ways we can help them ‘age in place’.”

Working with retirement communities in Wellington for her research gave Masi the valuable opportunity to “help elderly people by being their voice”.

“I feel really privileged to have developed my research alongside like-minded, inspirational people, both fellow students and academic staff, as well as people in the community.”

“With a growing ageing population, we need to explore effective housing solutions that help people aged 65-plus achieve wellbeing and independence,” she says. “I feel really privileged to have developed my research alongside like-minded, inspirational people, both fellow students and academic staff, as well as people in the community.”

For Masi, the research skills she gained while studying her Master’s have put her on the pathway to a PhD, something she wants to pursue in the near future.
Take a step towards registration as an architect in New Zealand with the Master of Architecture (Professional) (MArch(Prof)). Increase your knowledge, hone your design skills, develop your ability to think both critically and creatively, and learn more about the role of a professional designer.

Learn through a combination of taught courses and a written thesis or research portfolio that involves self-directed, design-led research. You will graduate with design knowledge that demonstrates mastery in your area of interest.

PROFESSIONAL ACCREDITATION

The MArch(Prof) is recognised by the New Zealand Registered Architects Board as fulfilling its academic requirements for registration to practise as an architect. After you have been awarded the MArch(Prof), you will need to spend two to three years gaining practical experience before you can apply for registration, at which point the Board will assess your professional competence.

Our MArch(Prof) not only leads to registration as an architect in New Zealand—as a Registered Architect you are entitled to be registered or licensed in Australia and some jurisdictions of the United States of America. You will also be able to become a member of the New Zealand Institute of Architects, the professional organisation for architects.
Climatic Conscience for Dwelling Design, the winning project in the 2018 NZIA Student Design Award, by Emily Newmarch.

Image: David St George
Tessa Lynch was drawn to the Master’s programme as a means to explore her interest in architecture in a deeper way and develop a specialisation she was passionate about. Her research advocated wellbeing as a central focus in the design of our built environments, and she situated the research within an important environment for students—the university campus.

“We know that social and spatial environments can affect our mental health,” says Tessa. “But it is an under-researched field which needs motivation to stimulate discussion and change.

“The outcome of my research was a resource to guide the design of tertiary spaces supportive of wellbeing. I developed a conceptual framework alongside five intervention points, which could have a positive effect on student wellbeing if implemented as a system.”

Tessa ran focus groups with students and installed a temporary lounge in the atrium of the Te Aro campus, a collaboration with the Student Architecture Network New Zealand (SANNZ), to engage students in the research.

“What excited me most about the research was working closely with students. One of the most important goals was to capture a diverse range of students’ needs and views. Through focus groups, I met with students across disciplines and campuses. Spatial wellbeing priorities were identified, and different understandings of wellbeing were unpacked.

“Students desired more comfortable spaces—this was a recurring theme, which motivated the SANNZ lounge installation. We drove around Wellington with a trailer in tow, collecting furniture from students’ flats on loan for the week.

“I saw my research come to life during the lounge installation. It gave me confidence in the process of engaging and implementing the findings from the focus group discussion and literature.”

Tessa’s supervisor, Emina Petrovic, shared her motivation to explore architecture for social change.

“Emina encouraged me to work to my own strengths and supported the multidisciplinary nature that the research became. She wholeheartedly supported and guided me through the entire project.”
MASTER OF ARCHITECTURAL SCIENCE

Extend your expertise in building science and focus on managing the development and ongoing performance of the built environment.

You will explore building construction and performance, project management, how building materials function, new project management tools available on the market, sustainability in the industry, facilities management, and the relationship between buildings and their environment. Learn to question, test, and explain these elements and become confident in your understanding of architectural science. Consider architectural science in different cultural contexts, including the role of tikanga Māori in the built environment.

You will get a practical grounding in how buildings impact on the natural world through their design, what the new trends in management are, construction, technology, operation, and maintenance, with the option to specialise in Project Management or Sustainable Engineering Systems.

STUDY OPTIONS

The 180-point Master of Architectural Science (MArchSc) is a one-year professional programme combined with an architectural science research-methods course and an industry-related project or practicum for real-world experience in the field.

The 240-point Master of Architectural Science (Research) (MArchSc(Res)) focuses on self-directed research. It has two consecutive components and will take two years if you are enrolled full time. You will study for a 120-point Postgraduate Diploma in Architectural Science, followed by a one-year research thesis in your area of interest.

A shorter 60-point Postgraduate Certificate or 120-point Postgraduate Diploma in Architectural Science are also available as earlier exit points or for those wishing to study part time.

Micro-climate analysis for a zero net energy library for the San Benito County Free Library in Hollister, California, for BILD 422 Sustainable engineering Systems Project, by Si-Khim Ho.
Georgia Alexander’s Master’s research explored the potential energy savings of occupancy sensors in spaces that are intermittently used.

“I believe that it is important for us as building designers to allow developing and changing technology to improve our buildings. However, sometimes old habits, technology, and building uses can restrict that idea,” Georgia explains.

“My research investigated the potential energy savings of occupancy sensors in hallways, stairwells, seminar rooms, and lavatories of an education building. Lighting is one of the largest consumers of energy in the building industry, and these space types are often fully illuminated for long periods of vacancy, despite the fact that lighting is for the user, not the building.”

The three-month-long experiment used a variety of sensors to measure light energy use and occupant use of 20 intermittent-use spaces.

“Results of the experiment encouraged the use of occupancy sensors in intermittent-use spaces,” says Georgia.

“I discovered that lavatories attained the highest energy-saving potential, while hallways, seminar rooms, and stairways all offer the potential for savings.”

While working on her Master’s degree, Georgia won the New Zealand Institute of Building’s award for top student in a construction-focused degree programme, and also took out the institute’s supreme award at the event.

“It was such a wonderful surprise to be nominated, and then win. It was especially rewarding as I was nominated by the Building Science programme director, not only in recognition of my research work, but also because of my extracurricular roles. At the time, I was a senior tutor and had been a class representative.”

As she studied for her Master’s degree, Georgia worked part time for Norman Disney and Young, an engineering consultancy based in Wellington. She now works for them full time as part of their graduate programme.

“The graduate programme allows me to further my knowledge of each of the building service disciplines, including mechanical, electrical, hydraulic, and fire safety. I hope to one day lead a team of building service engineers.”
MASTER OF INTERIOR ARCHITECTURE

Become a specialist in the architectural design of interior spaces—the places in which we live, work, play, eat, shop, exercise, and learn. Make a difference to people’s wellbeing and create a better future through the innovative design of interior spaces.

The Master of Interior Architecture (MIA) will teach you how to create nourishing interiors that respond well to the many demands of spaces—performance, identity, mood, and physical comfort. Examine how design can affect the way people experience, interact with, and move through an interior.

You will gain an expansive knowledge of design through considering interiors in a range of contexts—social and cultural, ecological and technological, historical, and contemporary. Study Interior Architecture in detail and examine the relationships between materials, people, and space.

Learn through a combination of taught courses and a self-directed, design-led research thesis or portfolio.

INTERNATIONAL RECOGNITION

The MIA programme is internationally recognised through affiliation to the International Federation of Interior Architects/Designers and the Interior Design/Interior Architecture Educators Association.

(Left and above) Conceptual drawings for interior architectural design, for INTA 411 Interior Architecture Research Studio, by Taylor Greer.

(Opposite) Reimagining the Hataitai Community Centre, for INTA 411 Interior Architecture Research Studio, by Mariana Restrepo Sierra.
A love of the Sims computer game from an early age led to Mariana Restrepo Sierra’s passion for interiors and architecture. That passion saw her complete her Bachelor of Architectural Studies, majoring in Interior Architecture, at Te Herenga Waka—Victoria University of Wellington, and she’s now studying for her Master of Interior Architecture.

Mariana’s Master’s thesis looks at how to use street art as the design driver for high-density housing built within existing public buildings.

“I am essentially looking at an architectural response to an artistic expression, and how it can be translated and inform the interior architecture of high-density housing,” says Mariana.

“I am basing my research in my home city—Medellin, Colombia—so it is very personal and I feel very passionate about the project. I have selected street art created by a particular community that has been through many hardships and use their street art as a way to express their painful memories and stories. There is a richness of culture in this community that is undeniable, and the art itself is quite beautiful. It is then exciting to consider how architecture can enable and interpret this art through materials and form.”

Mariana particularly enjoyed working with her supervisor, Philippe Campays.

“Philippe is like a breath of fresh air! He is so understanding and encouraging, while also being very good at challenging ideas and pushing me to think further and more in depth. He is invested in what I am doing and seems genuinely excited about my work and ideas.

“My time at the Wellington School of Architecture has been one of the most rewarding experiences of my life. It is really cool to be able to look back at past projects and see the growth and development of my work. This is such a supportive and creative programme to be involved in.”
Landscape Architecture at Te Herenga Waka—Victoria University of Wellington is about investigating and creating better design solutions for outdoor spaces that address contemporary challenges related to climate change, urbanisation, and sustainability.

We will help you envision what an outdoor space could become and boost your creative skills to craft new design solutions that bring that vision to life. Apply your creativity to areas that face deprivation—natural, urban, private, and public spaces.

Our Master of Landscape Architecture (MLA) offers collaborative, interdisciplinary studio-based education with critical design-led practices that actively engage the landscape of community and civicness like no other institution in New Zealand or Australasia. We have a vibrant student and staff community that fosters innovation through focusing on best practice and environmental and social responsibility. We nurture diversity and inclusion by embracing the ecology of peoples that make our community of learners.

We prepare you as future landscape architects to work in a range of ways, from the master planning of Olympic sites, to planning and managing landscapes such as national parks and wetlands, assessing or analysing the landscape, undertaking landscape and project management, or designing public or private spaces that are the interface between people and natural systems.

PROFESSIONAL ACCREDITATION

The MLA is one of only three programmes in New Zealand that meet the standards for accreditation with the New Zealand Institute of Landscape Architects (NZILA). After you graduate, you will need to work as a landscape architect for around three years before you can become registered with the NZILA. Your qualification and registration will be recognised throughout New Zealand and internationally by the International Federation of Landscape Architects.
Jeremy Morris had always wanted to be an architect, but it wasn’t until he began his undergraduate studies at Te Herenga Waka—Victoria University of Wellington that he discovered a passion for landscape architecture.

“Landscape architecture just had so much to offer,” he explains. “The vastness and broadness was something that I responded to well. It made me realise that I was interested in planning, mapping, and figuring out how to connect places and buildings, rather than the design of the buildings themselves.”

Jeremy has worked on a variety of projects that cover all aspects of landscape architecture, from investigating the landscape structure and settlement ecologies of the Porirua region to help define a growth strategy, to researching ways that a light rail system could open up and transform parts of Wellington.

“During the course of my Master’s programme, I have become very excited about trying to create a better future through planning and design,” says Jeremy. “New Zealand’s population is still growing and sprawling—taking over more and more land. What interests me is balancing population growth with ecological growth, testing new methods of densification and urbanisation while at the same time making natural areas more accessible and usable, and integrating these systems into our cities. I am also interested in better connecting cities through greener modes of transport, and how these networks can open up areas of the city, creating new community spaces to be designed.”

Jeremy gained a lot of inspiration from his lecturers as well as other architects in practice, whom he would listen to at regular guest lectures hosted by the School. These industry connections opened his eyes to the possibilities a career in this field could provide.

“My time at the Wellington School of Architecture has exceeded my expectations. I had no idea what Landscape Architecture was going to be about when I was entering the second year, but majoring in it and now studying it for my Master’s degree has opened my eyes to the industry. I am happy to have chosen it as a degree, and I look forward to embarking on a career in the field.”
A Doctor of Philosophy (PhD) is the highest degree offered by the Wellington Faculty of Architecture and Design Innovation. It is completed by thesis only and is restricted to areas where expert supervision is available. In the School of Architecture, supervision is generally available in the areas of Architecture (including history and theory of architecture), Building Science, Interior Architecture, and Landscape Architecture.

Study for the degree requires intelligence, an aptitude for research, and considerable dedication and tenacity. Students will build on their previous education, experience, and training to produce a thesis that is a major piece of original research and that will make a significant and original contribution to knowledge or understanding of a field of study.

WELLINGTON FACULTY OF GRADUATE RESEARCH

The Wellington Faculty of Graduate Research provides support to the University’s doctoral candidates, including:

- information about supervision and responsibilities
- possible funding for prospective PhD students
- services and resources
- skills-development opportunities
- thesis guidelines.

SUPERVISION

While supervision of a candidate is the responsibility of a particular school at the University, the PhD is common to all faculties. The University’s PhD coordinator is responsible for approving examination arrangements to ensure they are conducted with appropriate consistency across the University. Staff research areas and publications are listed at the bottom of each staff member’s profile at www.wgtn.ac.nz/wfadi

Photographs for PhD project Decoding Kashgar, by Serdar Aydin. The project created a virtual model of the city in China. Depicted here is an outlook of Kashgar, showing the contrast between heritage and contemporary architecture.
Hamish Beattie’s doctoral thesis explored how games can be used to work alongside those living in slums to empower them to contribute to slum upgrading processes.

Hamish, who completed Bachelor’s and Master’s degrees at Te Herenga Waka—Victoria University of Wellington before continuing on to his PhD, has pursued his interest in the democratisation of architecture by engaging communities in urban design processes.

“My research has focused on marginalised informal settlement communities in Delhi and Mumbai,” says Hamish.

“I’ve been looking at how these communities can engage with participatory urban design processes through a consideration of past, present, and future community experiences, reconciliation of dissimilar assumptions, generation of social capital building, and design responses to pressing community problems to prime participants for further long-term design engagement processes.

“I looked into new digital media techniques, such as the development of bespoke architectural serious games, and how they can contribute practically to relieving some of the built environment’s most acute problems.”

Hamish carried out an experimental research programme consisting of digital tool design and community participatory design workshops.

He worked alongside the Bhalswa, Shanti Nagar, and Ghazipur communities, with the Chintan Environmental Research and Action Group, a non-governmental organisation working for environmental justice with slum communities in New Delhi, and Apnalaya, a non-profit organisation working with the most marginalised slums in Mumbai.

Hamish’s research has been supervised by Professor Daniel Brown from the University’s School of Architecture and Dr Sara Kindon from the School of Geography, Environment and Earth Sciences.

“I’ve enjoyed having supervisors who are specialists in two different research areas. This has helped shape my research direction.”
Design does more than shape our material culture and social interactions—it interrogates the status quo and probes the pathways of culture from our ancient origins through to our emerging future.

Te Herenga Waka—Victoria University of Wellington’s School of Design Innovation is New Zealand’s cutting-edge option for shaping a career in design. We lead the way in our critical approach to design thinking and our investigations into how new technologies such as 3D scanning and multi-property 3D printing are changing the nature of manufacturing. The emergence and applications of virtual reality, mobile technologies, and smart objects are central to our endeavours within the ever-expanding fields of gaming, visual effects, and animation.

We are committed to providing our students with access to the latest developments in design education, and engagement with local, national, and global design leaders. We use experimental studio practices, embrace an outlook based on design research, and foster cross-disciplinary collaborations. Our research expertise and focus on design innovation means we can give you an edge in your design career. Industry collaboration and research opportunities at the School can take you into unexpected roles both nationally and internationally.

Many of our alumni thrive in the design world locally and globally, working at companies such as Nike (Oregon), Leo Burnett (Sydney), Fashion for Good (Amsterdam), the Australian Centre for Social Innovation (Adelaide), Game Seven, Atlason, and RC Studio (New York), and Framestore (London), while others leverage the world-leading collaborative relationships that can only happen here, in Wellington, at Clemenger Group, PikPok, Resn, Weta Digital, and Weta Workshop.

**STUDIO LIFE**

Our studio culture is a collaborative and cross-disciplinary environment. The close ties between the School’s programmes create an innovative space where design practice, theory, and research feed into creative and critical projects.

**DESIGN IN TRANSITION**

To address the challenges the world is facing, including climate change, political upheaval, gender and cultural disparities, twenty-first century design needs to become more adaptive, inclusive, and dynamic.

**WELLINGTON ICT GRADUATE SCHOOL**

The Wellington ICT Graduate School is a partnership between three Wellington tertiary institutions, Te Herenga Waka—Victoria University of Wellington, the Wellington Institute of Technology, and Whitireia New Zealand, in response to the ICT-sector boom occurring in New Zealand.

The Master of Design Technology (see page 28) and Master of User Experience Design (see page 32) programmes are offered through the Wellington ICT Graduate School and delivered by Te Herenga Waka’s School of Design Innovation.

(Above) Crystals, procedural materials generated in Houdini, for MDDN 451 Creative Coding for Digital Content, by Huangyan Shi.
DESIGN RESEARCH AREAS

Research is a vital and exciting part of what we do at the School of Design Innovation. Below are our seven main areas of research.

Communication Design
Researchers in Communication Design develop ways to bring fresh design perspectives to surfaces, screens, and spaces.

Research topics include:
- fashion communication design
- motion design
- typography
- visual narrative.

Design for Social Innovation
Examine the myriad ways that design interacts with culture, society, technology, and the environment.

Research topics include:
- design ethnography
- design for more-than-human worlds
- fashion cultures and fashion design for sustainability
- indigenous cultures and narratives
- service design
- sustainable design
- transition design.

Fashion Design Technology
When technology intersects with fashion and textiles, we see cutting-edge results in science, sports, architecture, and aerospace.

Research topics include:
- generative textile design
- virtual fashion design/digital and physical fashion design workflows
- wearable technology.

Film, Animation, and Visual Effects
Blend your creativity with emerging technologies and learn how to bring stories to life through film, animation, and visual effects.

Research topics include:
- 3D and 2D animation and visual effects
- hybrid/mixed-media animation
- narrative and experimental filmmaking
- virtual/augmented/extended reality
- media archaeology, film, and feminist studies
- creative writing, animation, and filmmaking
- effects and simulation.

Industrial Design
Researchers in industrial design investigate experiences and products that affect human and environmental wellbeing.

Research topics include:
- 3D fabrication and Māori narratives
- 3D fabrication for fashion and textile applications
- 4D printing for a circular economy
- 4D-printed synthetic biology
- computer-generated objects (CGO)
- emerging digital platforms of making.

Media Design
Develop a critical understanding of the role of design in complex media environments and designed channels for communication.

Research topics include:
- artificial intelligence and machine learning
- audiovisual design
- data
- game design and indigenous game design
- multimedia installation
- photographics
- physical computing
- social robots.

User Experience and Interaction Design
Understand the identity of users and learn how to create the designs with which they interact.

Research topics include:
- accessible design
- design ethics
- design for health
- design psychology
- interactive products
- user experience for government and business
- user experience practice.
MASTER OF DESIGN

Increase your knowledge in the area of design that interests you and enhance your theoretical and practical design expertise.

You will further develop your critical thinking and discussion skills, increase your understanding of design, and learn to express your own ideas and conclusions within a theoretical framework.

The Master of Design (MDes) is an opportunity to explore design-based research under the supervision of staff who are leaders in their fields. You will need a solid understanding of design research methodology to be successful in your studies. Explore your topic through a written thesis and design-based compositions.

If you want to do your Master’s via a combination of coursework and independent research, you should explore the Master of Design Innovation (see page 26).

RESEARCH TOPICS

The School of Design Innovation has a vibrant research community of academic staff, external and industry partners, and Master’s and PhD students. Our postgraduates work closely with staff and industry collaborators on research projects addressing a wide range of contemporary design challenges.

More information about our research areas can be found on page 23.

Consider your current knowledge of the aesthetic, cultural, intellectual, and technical conditions of design theory and practice when choosing your thesis topic. You may be able to study the Master of Design by distance or part time—get in touch with us to discuss these options.
Originally from Merseyside in the United Kingdom, Master of Design student Steven Almond saw postgraduate study as a chance to expand his skill set, after working as an industrial designer for 12 years, and consider what the circular economy could mean for industrial design.

“I wanted to take time out from industry to reflect and expand on my design theory and methodology, and ultimately explore how we can address sustainability issues through design-led research.”

For his thesis research, Steven investigated how sofa design could be rethought for a circular economy, with an emphasis on repair, adaptability, and reducing the environmental impact of sofa manufacturing. The final product was a repairable, customisable, and mostly recyclable sofa system.

“As an industry, most design has been part of a linear production model, where products are designed to be made, used, and disposed of—also called the ‘take–make–dispose’ model—that is causing significant environmental issues,” Steven explains.

“There is starting to be a shift now in response to the growing awareness of sustainability and pollution issues. One approach to address these is a circular economy model, which focuses on how we can remove the burden placed on the environment for resources by keeping those materials in use for longer and thinking carefully about what happens to a product when it does finally reach the end of its life.

“This approach is being adopted by companies such as Patagonia, IDEO, Renault, Philips Lighting, and Nike. However, it is still very much an emerging field, so it is exciting to research an area that is still quite new and is rapidly gaining momentum.

“My research used the sofa as a test case to explore how furniture could be rethought for a circular economy model. This involved redesigning the sofa as a system, prioritising repair, adaptability, redistribution, and recycling. This allowed the sofa to be provided as a service, placing the responsibility for product stewardship on the service provider.”

The project also won the innovation in sustainability award category at the ECC New Zealand Student Craft/Design Awards.

Steven’s research was co-supervised by Natasha Perkins from the Wellington School of Architecture and Tim Miller from the School of Design Innovation, who he says provided support to keep his research “ambitious yet structured”.

“They encouraged me to work in a way that suited my current skill set and workflow, while at the same time supporting me in areas that needed improvement, such as writing, research structure, and pointing me towards additional support in the University.”

Since finishing his Master’s degree, Steven has completed design projects for Powershop, attended Entrepreneur Bootcamp, and joined Wellington City Council’s Environmental Reference Group.
MASTER OF DESIGN INNOVATION

Get the specialist skills and knowledge you need to be a successful professional in the design industry. The Master of Design Innovation (MDI) is a four-trimester programme in which you will learn the art of bringing ideas to life, from conception to design and construction.

Assess new technologies and investigate the social, cultural, environmental, and economic implications of design on our world.

Through a combination of coursework and supervised research, you will gain a greater understanding of the process of creating value through design.

Our research areas (see page 23) will give you a taste of the types of research that happen within the School, giving you a stimulating and supportive environment for inspiration and discovery during your studies.

GRADUATE DIPLOMAS

We also have the Graduate Diploma in Design Innovation, which is ideal for those looking for professional development upskilling, as well as the Postgraduate Diploma in Design Innovation and the Postgraduate Certificate in Design Innovation. More information about these can be found on our website, www.wgtn.ac.nz/postgraduate-design

Hydrophytes—futuristic aquatic plants brought to life with multi-material 4D printing, by Nicole Hone as part of a Master of Design Innovation thesis.
While studying for her Master in Design Innovation, Christy Wells was part of an international, multidisciplinary team that designed an upright, head-only magnetic resonance imaging (MRI) system.

“An MRI is an indispensable tool for the imaging of the human body for diagnostics and guided interventions. However, traditional MRI imaging has limitations, such as installation costs, the heavy weight, being a permanent fixture, and the restriction of the body in a prone position,” explains Christy.

“My Master’s project addressed the design and manufacture of a patient-handling system for this new MRI scanner to situate patients comfortably, upright, and accurately in the bore of the scanner.”

The project was formed through a grant from the National Institutes of Health in the United States and led by the University of Minnesota in collaboration with Harvard University, Yale University, Columbia University, the University of São Paulo, and Te Herenga Waka—Victoria University of Wellington’s Robinson Research Institute and School of Design Innovation.

“Something that drew me to this project was the opportunity to be involved in the development of a device at the cutting edge of MRI technology, something that would make a real difference to many people’s lives. This device has the potential to change the way MRI systems are designed and the variety of things they can be used for. It was very exciting to be involved in a real-life project.”

“Seeing and experiencing the development and manufacture of this medical device for real-life application, alongside professional industry partners, has been invaluable for my development as a designer.”

Christy got involved with the project through her supervisor, Edgar Rodríguez Ramírez, who runs a research group that focuses on design for medical applications.

“Edgar gave me the support to work on this project, as well as supporting me to apply to travel to national and international conferences. I also got the opportunity to present my Master’s thesis internationally at Massachusetts Institute of Technology’s conference Desform: Beyond Intelligence in Boston. This conference was an invaluable opportunity to network with some of the leading researchers in innovative design and get a personal insight into the work being developed in the MIT design labs.”

Studying for her Master’s degree gave Christy an understanding of the real-life process of designing and manufacturing medical devices.
If you are interested in pursuing both a creative and a technical career and are thinking about working in one of the many emerging creative industries in Wellington, New Zealand, or even globally, the Master of Design Technology (MDT) may be for you.

The MDT provides students with the professional skills needed to work effectively in highly technical design professions such as exhibition design, game design, extended reality, and visual effects. The MDT is technology-centric and builds upon the skills acquired in an undergraduate degree focused on computer graphics, design, or a closely related field. It is ideal for students who are looking to upskill with advanced techniques and bring storytelling into their practice.

This programme is unique in New Zealand in providing students with the best expertise in both university research and industry practice. You will gain the skills needed for a future in the broad-based and rapidly growing technology sector.

By undertaking this Master’s degree, you will produce a professional portfolio based around your chosen focus of study. Areas of focus may be lighting and rendering, compositing, animation, and effects. The programme starts in March each year and is taught at the University’s Miramar Creative Centre.

The School of Design has a partnership certificate with SideFX, the Academy Award-winning developers of visual effects (VFX) software Houdini. Houdini certification is an exclusive teaching and learning certification programme that offers schools special access to SideFX staff, resources, and visibility with top VFX and games studios.

MIRAMAR CREATIVE CENTRE
Situated among the Weta group’s buildings in Park Road, Miramar, the Miramar Creative Centre builds and strengthens the University’s associations with the animation, film, and game design industries based in Miramar.

Following a purpose-designed refit, the Centre includes studio spaces, recording and editing suites, computer labs, and a workshop. It is equipped with green screen, motion capture technology, and the same software used by film production companies around the world.
Camden Wright had always enjoyed stories, so the chance to explore unique and innovative ways to tell them through VFX led him to the Master of Design Technology. His Master’s research focused particularly on the use of animation and simulation for VFX.

“VFX is an area where both creativity and technology come together to solve problems and create wonder,” explains Camden.

“Through my Master’s study, I was given opportunities to learn about many areas of the VFX pipeline and filmmaking process. I was encouraged to explore my own interests in this field, such as virtual production, motion capture, and real-time rendering.”

Camden was supervised by Sunny Teich, Raqi Syed, and Kevin Romond. He found their experience and supervision invaluable.

“Not only did they provide decades’ worth of industry experience and knowledge, they also encouraged us to find our own creative narratives. This meant focusing on who we are as creatives and preparing us to work in an industry that thrives from being made up of unique individuals.”

It was these industry connections that drew Camden to the programme and have ultimately helped him land a role with his dream employer.

“A great part of the MDT programme is that we had the opportunity to meet with people from the industry. Lecturers would come directly from Weta Digital’s animation or creatures departments to teach, before returning to make the films that inspired us to be in that classroom. We gave presentations to creatives from the Wellington media and film industry and were often invited to presentations by these same people.”

“The proximity of this course to the Miramar film and TV industry from a distance for years, Camden is now part of it. After admiring the Miramar film and TV industry from a distance for years, Camden is now part of it.

“After finishing my studies—the day after graduation, to be exact—I flew over to Toronto, Canada for an internship with SideFX, one of the leaders in the development of 3D animation and VFX software. There I was responsible for teaching and testing their software, Houdini, used in almost every VFX studio around the world. Currently, I am an assistant technical director at Weta Digital here in Wellington. As I get settled into professional work, I hope to absorb as much as I can. I will continue to seek new challenges and explore the cutting edge of this industry. I also look forward to sharing what I have learnt with other students currently pursuing this path.”

CAMDEN WRIGHT
Graduate, Master of Design Technology

After admiring the Miramar film and TV industry from a distance for years, Camden is now part of it.

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(Top) Procedural environment created in Houdini and composited in Nuke, for MDDN 451 Creative Coding for Digital Content, by Camden Wright.


(Opposite) Still from Tapestry, created by Kevin Arias, Rebecca Hand, Peter Hilder, Jackson Preston, Zachary Thompson, and Harry Walker. This film was part of the official selection for the Byron Bay Film Festival 2019.
Hone your collaborative, creative, and business skills as a practising artist over an intensive 12-month programme. The Master of Fine Arts (Creative Practice) (MFA(CP)) is an industry-focused, practical degree that will help you build new contacts and networks in Wellington’s creative industries.

You will take advantage of our capital city location and study at the University’s Kelburn campus, and our Film and Music programme students use a new purpose-fitted facility at the Miramar Creative Centre.

**PRACTICE OPPORTUNITIES**

The MFA(CP) includes a creative project in which you will be mentored to complete work that showcases your abilities and encourages you to push boundaries in your field. As part of the programme, you will also undertake an internship with an arts organisation or creative industry. This will give you valuable work experience and provide you with all-important connections in your creative context.

**BROAD APPROACH**

While your studies will be centred around your specialty area of design, film, music, or theatre, you will have opportunities to take an interdisciplinary approach to your work. If you are a Design, Music, or Theatre student, you may be able to take a complementary course from another fine arts discipline. And, because all artists need some business knowledge, you will complete a course in arts management and marketing as part of the programme.
City streets littered with plastic wrappers and waste have become so commonplace that plastic waste is now overlooked, says Daniel Gardner.

In his Master’s project, Daniel explored how to illuminate the problem through photography. “The issue of plastic waste is best shown, rather than told, to help it be re-contextualised.”

Daniel’s images aimed to provoke empathy, awareness, and identification with the ongoing impacts of single-use plastics in Wellington city through a focus on three scales—individual, household, and community waste habits.

“The result is a graphic examination of the linear path that plastic waste takes from our use to the vast landfills and beyond,” says Daniel. “I wanted to provide viewers with a simple story of Wellington’s waste habits and a better understanding of what happens to the plastic we use in everyday life.”

Daniel says the Master’s programme gave him the freedom to explore a more serious topic such as sustainability and present it in his own style.

“I have always enjoyed photography and producing a body of work that had an important message behind it. I am equally interested and concerned about the current plastic crisis, so was keen to explore how I, as an artist, could portray this in a way that is not often seen in environmental campaigns.”

During his studies, Daniel also had the opportunity to intern as a content producer with Mahuki, an innovation accelerator programme at the Museum of New Zealand Te Papa Tongarewa.

“I really enjoyed this experience and have worked for them from time to time since completing my qualification. Even though the internship wasn’t directly related to my programme of study, I gained valuable knowledge in starting a business sustainably.”
User-experience design is one of the largest growing design fields and addresses all aspects of user experience, from understanding the identity of the users to the creation of the designs with which they interact.

User-experience (UX) designers work across digital and physical media to improve the overall experience of design and are skilled researchers, critical and creative thinkers, effective communicators, and expert design practitioners.

The Master of User Experience Design (MUXD) is a one-year, full-time, 180-point Master’s degree. It is a conversion degree aimed at industry professionals and recent graduates who do not have an undergraduate qualification in media design.

The degree will build on relevant skills such as problem solving, critical thinking, and verbal and written communication that the students have developed during their professional careers or undergraduate university study.

The MUXD prepares you to launch your career in a range of areas that allow you to combine research and design skills to communicate ideas. Roles include a user-experience designer, service designer, digital product designer, information designer, and communication designer.

Tinder: A UX case study—redesigning the Tinder app to improve the overall experience of users, for MDDN 417 User Experience Design Practice, by Joyce Kim.
For Joyce Kim, the Master of User Experience Design was the perfect way to get into the design industry, after a career in teaching with no formal design experience. “I’ve always loved designing. As a young girl, I’d often be found creating or altering things to make them ‘better’,” says Joyce. “The Master of User Experience Design programme was exactly what I’d been looking for, as I wanted to learn about user-centred design so that I could understand what makes experiences good versus bad.”

Joyce’s research explored mātauranga design and best practices for designing in Aotearoa, in addition to visual design elements, and UX design practice and techniques. “A key consideration was that design is an iterative process, not an outcome—understanding that, at its heart, UX thinking is noticing, empathising, and exploring the complex systems and notions that feed into one’s interactions and experiences with the world,” says Joyce.

“The highlight for me was the forging of new friendships and learning from my classmates who all came from such diverse backgrounds with various areas of expertise to share. We were all in this together and that made it extra special.”

The great links between the School and industry were one of the benefits of the programme for Joyce, who was able to work with industry professionals and real clients with real problems to solve using a user-centred approach. “I was fortunate to work with organisations such as Google and IDIA (Indigenous Design and Innovation Aotearoa). We also had the opportunity to get one-to-one mentorship from people working in the industry,” explains Joyce.

The skills gained during her studies and the industry connections she’s forged will enable her to kickstart her design career after graduation. “My Master’s has provided me with the necessary skills to continue to grow my UX knowledge and experience for the future. I plan to work as a UI (user interface) or UX designer in Wellington, to put these new skills into action to serve and contribute to my community in a meaningful way.”
A Doctor of Philosophy (PhD) is the highest degree offered by the Wellington Faculty of Architecture and Design Innovation. It is completed only by thesis and is restricted to areas in which expert supervision is available.

Study for the degree requires intelligence, an aptitude for research, and considerable dedication and tenacity. Students will build on their previous education, experience, and training to produce a thesis that is a major piece of original research and which will make a significant and original contribution to knowledge or understanding of a field of study.

WELLINGTON FACULTY OF GRADUATE RESEARCH

The Wellington Faculty of Graduate Research provides support to the University’s doctoral candidates, including:

- information about supervision and responsibilities
- possible funding for prospective PhD students
- services and resources
- skills-development opportunities
- thesis guidelines.

SUPERVISION

While supervision of a candidate is the responsibility of a particular school at the University, the PhD is common to all faculties. We strongly encourage potential PhD students to make contact with staff members they wish to work with and discuss possible supervision before applying.

Staff research areas and publications are listed at the bottom of each staff member’s profile at www.wgtn.ac.nz/wfadi

PORTFOLIO REQUIREMENT

A portfolio of work is required as part of the PhD application process for students who want to complete design-based research at the Wellington Faculty of Architecture and Design Innovation.

A portfolio should showcase work that indicates your skill level, interests, and strengths in design or a related creative discipline. Up to 10 pieces of work is sufficient. If you are sending work you have completed for an employer, state clearly what your role in the project was: research, design, drawing, or project management.

If you have any questions regarding whether you are required to include a portfolio of work in your application, contact the Wellington Faculty of Architecture and Design Innovation, with a brief description of your proposed research project.
Jayn Verkerk’s doctoral thesis explores how people think about and experience cloud computing, in particular, the gap between users’ experience of the metaphorical cloud and the image that cloud computing companies present to the world.

“I find it curious that the poetic metaphor of a cloud is used to describe computer data storage,” explains Jayn. “The cloud computing industry presents an image of a benign cloud as an infinite resource without impact, yet it has a sizeable environmental footprint, and data surveillance is enabled through the cloud. Users state that they don’t understand or trust the cloud, yet they still use it. Because people perceive the cloud as something ‘up there’, they tend to dissociate from thinking about the physicality of it.”

To investigate how people perceived, experienced, and understood cloud computing, Jayn used visual narrative methodology and a participatory approach, asking people questions about their views of the cloud.

“I found that the black-boxed technology of cloud computing and the cloud metaphor influence the image users have. I developed artefacts that are interpretations of participants’ ideas, incorporating fibre optic lights, smoke, video, and optical illusions. The physical artefacts provided more in-depth, critical responses that defined an image of cloud computing that is both wondrous and creepy.”

Undertaking research for her PhD has allowed Jayn to focus on the things she finds interesting and given her the freedom to explore them intensively.

“It has given me more confidence in my own thinking. Doing a PhD is challenging and stimulating mentally as well as personally, but I have learnt that at the University you can be relatively free to explore whatever you are curious about, as long as you ground your ideas academically.”
WHO TO CONTACT

FACULTY STUDENT AND ACADEMIC SERVICES OFFICE
Your faculty office is your first point of contact for support with anything from enrolment to graduation. Get help choosing your degree, planning your courses, or changing your degree programme.
139 Vivian Street, Te Aro Campus
⊕ 04 463 6200
✉ foad@vuw.ac.nz
🔗 www.wgtn.ac.nz/wfadi

ADAM ART GALLERY
Enjoy the Te Herenga Waka—Victoria University of Wellington Art Collection, on display at all the campuses, and get involved at the Adam Art Gallery as a volunteer or by attending the many free events that take place year round. The award-winning gallery houses a continually changing series of exhibitions and associated public programmes.
🔗 www.adamartgallery.org.nz

ADMISSION AND ENROLMENT
Prospective and current students can visit the Enrolment Office for admission and enrolment information, advice, and support.
🔗 www.wgtn.ac.nz/apply
🔗 www.wgtn.ac.nz/re-enrol

DISABILITY SUPPORT
If you have a temporary or ongoing impairment, get advice and support from Disability Services, including coaching, academic liaison, exam support, note-taking assistance, mobility parking, and access to rest and study rooms.
🔗 www.wgtn.ac.nz/disability

MĀORI STUDENTS’ SUPPORT
Āwhina
Āwhina is the on-campus support team for Māori students to work collectively to share their knowledge, achieve academic success, and build strong communities and leaders.
🔗 www.wgtn.ac.nz/awhina

Te Herenga Waka
The marae on the Kelburn campus is a gathering place as well as a teaching space. Resources, support, and activities include Te Whanake Mauri Tū Computer Suite, lunches in the wharekai, and whānau housing.
🔗 www.wgtn.ac.nz/marae

PASIFIKA STUDENTS’ SUPPORT
The Pasifika Student Success team's engagement advisers and mentoring coordinators work with Pasifika students to navigate the journey into tertiary study and success by providing holistic support and academic mentoring.
🔗 www.wgtn.ac.nz/pasifika

Pasifika Haos
Visit Pasifika Haos and use the various study and social spaces, including computer rooms, meeting rooms, and a kitchenette.
🔗 www.wgtn.ac.nz/pasifika-haos

RAINBOW STUDENT SUPPORT
We offer a range of services and resources for students who identify with diverse sexual orientations and sex and gender identities.
🔗 www.wgtn.ac.nz/rainbow

PORTFOLIO GUIDELINES
To apply, you will need to submit a portfolio showcasing a range of your work. More information about what to include can be found in our portfolio requirement guidelines at www.wgtn.ac.nz/wfadi/study/postgraduate