For over 150 years we have pioneered radical innovation in the arts, design, fashion and performance.

WE HAVE NINE PROGRAMMES OF STUDY:

Access and Progression to Higher Education
Art
Culture and Enterprise
Drama and Performance
Fashion
Graphic Communication Design
Jewellery and Textiles
Product, Ceramic and Industrial Design
Spatial Practices

We are part of University of the Arts London – Europe’s largest creative university, which was ranked in the top five for art and design in the 2016 QS World University Rankings.
Central Saint Martins is a world-renowned arts and design college which brings together a diverse range of practices under one roof. Our reputation is founded on the achievements of our graduates; our creative future is forged by the inventive ambitions of our current staff and students.

YE-BYEOL SIM
MA Design (Jewellery)
‘What or Who: Jewellery for Contemporary Homo Narrans’

This collection is inspired by the phenomenon of pareidolia, meaning ‘to unconsciously create something meaningful in a meaningless shape.’ Evoking faces and recognisable forms, the collection creates a platform for exploring personal narratives through jewellery.
For over 150 years we have pioneered radical innovation in the arts, design, fashion and performance.

WE HAVE NINE PROGRAMMES OF STUDY:
Art
Culture and Enterprise
Drama and Performance
Fashion
Graphic Communication Design
Jewellery and Textiles
Product, Ceramic and Industrial Design
Spatial Practices

We are part of University of the Arts London – Europe’s largest creative university, which was ranked in the top five for art and design in the 2016 QS World University Rankings.
Central Saint Martins is a world-renowned arts and design college which brings together a diverse range of practices under one roof. Our reputation is founded on the achievements of our graduates; our creative future is forged by the inventive ambitions of our current staff and students.

YE-BYEOL SIM
MA Design (Jewellery)
‘What or Who: Jewellery for Contemporary Homo Narrans’
This collection is inspired by the phenomenon of pareidolia, meaning ‘to unconsciously create something meaningful in a meaningless shape.’ Evoking faces and recognisable forms, the collection creates a platform for exploring personal narratives through jewellery.
Central Saint Martins is known throughout the world for discovering extraordinary things, extraordinary ideas and, most of all, extraordinary people. We are known for breaking new ground and asking difficult questions. Across our nine programmes of study we champion the power of imagination, curiosity, diligence, ambition and necessary risk-taking. We persistently question the cores of our disciplines, encouraging collision and exchange across boundaries to generate unexpected outcomes. We aspire to give our students the confidence to unearth ideas and formations that might provoke and disturb accepted norms. We encourage them to discover new ways of thinking, making and doing. We do all this because we believe that arts and design can generate real, productive change.

POSTGRADUATE COURSES

We offer the following postgraduate taught courses:

ART
MA Art and Science
MA Contemporary Photography; Practices and Philosophies
MA Fine Art
MRes Art: Exhibition Studies
MRes Art: Moving Image
MRes Art: Theory and Philosophy

CULTURE AND ENTERPRISE
Central Saint Martins Birkbeck MBA
MA Applied Imagination in the Creative Industries
MA Arts and Cultural Enterprise
MA Culture, Criticism and Curation
MA Innovation Management

DRAMA AND PERFORMANCE
MA Acting
MA Character Animation
MA Dramatic Writing
MA Performance Design and Practice
MA Screen: Acting
MA Screen: Directing

FASHION
Graduate Diploma in Fashion
MA Fashion
MA Fashion Communication

GRAPHIC COMMUNICATION DESIGN
MA Graphic Communication Design

JEWELLERY AND TEXTILES
MA Biodesign
MA Material Futures

PRODUCT, CERAMIC AND INDUSTRIAL DESIGN
MA Industrial Design
MA Design (Ceramics);
MA Design (Furniture);
MA Design (Jewellery)

SPATIAL PRACTICES
M ARCH: Architecture
MA Narrative Environments

MORE DETAILS ONLINE
visit arts.ac.uk/csm

CSM Postgraduate Courses

LINNEA VÅGLUND
MA Material Futures
‘Pink Chicken Project’

The chicken is the world’s most common bird. Every year we kill and eat 60 billion chickens – the bones of which leave a distinct trace on the Earth’s crust. This is a significant indicator of the new geological age – the anthropocene. To reframe this identifier, Våglund’s project proposes genetically modifying chickens with pink bones and feathers using a gene from the insect cochineal which produces a pigment that fossilises when combined with the calcium of the bone. Spreading this gene with the newly invented CRISPR DNA editing technique, the species could be permanently altered on a global scale in just a few years.
Central Saint Martins offers a broad range of taught postgraduate courses across our discipline areas. These allow for a developed engagement with ideas and making, leading students to innovative forms of practice and thinking.

‘Postgraduate study at Central Saint Martins is where new futures are imagined and made. Our postgraduate students are encouraged to pursue their own interests and agendas, always informed by a strong research base which makes evident the journey from concept to materialisation. These experiments are conducted in an atmosphere where disciplines overlap and talk to each other, so the future often manifests as hybrid and surprising. The results are astounding – people come from all over the world to our end of year shows to see what directions our postgraduate students are taking, because in all likelihood, they are the directions our various disciplines will all be heading in the future.’

Jeremy Till, Head of Central Saint Martins
Alongside our postgraduate taught courses at Central Saint Martins, we offer both theoretical and practice-based research degrees leading to a PhD or MPhil. Guided by the principle of research as the generation of new knowledge with real-world significance – and therefore as an inherently creative and risky process – we provide an environment which nurtures successive generations of artists, theorists, designers, performers and makers who challenge, define and redefine our times. We give our candidates time and space, together with expert supervision and support, a focused series of skills seminars and workshops, opportunities to contribute to research groups and forums, to present and test research, to organise and curate exhibitions, conferences and events and to write and edit publications.

Our research work shapes the future of theory and practice and is led by academics renowned in their fields. It pushes disciplinary boundaries and is carried out in collaboration with industry, museums and galleries, governmental organisations and academic institutions and is funded by the British Academy, the European Union, the Leverhulme Trust, the Wellcome Trust, UK Research Councils and charitable trusts and foundations. The results of our research take many forms, including artefacts, designs, patents, catalogues, exhibitions and digital resources of various kinds, as well as published books, articles and commissioned reports.

‘The pride I have in being able to say that I studied at Central Saint Martins is immeasurable. I absolutely mean it when I say that my supervisory team have changed my life (for the better). I couldn’t have asked for a more supportive team and I count myself very lucky to have found them and to have had this experience at Central Saint Martins.’

DEAN KELLAND, PHD FINE ART

‘Biolace’, Carole Collet

‘Nowhere Else’, Anne Tallentire

‘The Readers’, Anne Tallentire

‘Fashion in Film Festival’
The workshops at Central Saint Martins are vital, providing a place for students to learn through making and experimentation.

Our building works hard for us. It brings together diverse disciplines, allowing for collisions and collaborations. Studios, workshops, performance spaces, lecture halls, a canteen and a bar are all centred around one open, magnificent space – all visible to each other as a source of constant visual and intellectual stimulation. The design of our other working spaces, including a library, gallery and learning zone, further encourage interaction and exchange. Workshops are distributed around the building, so you are always close to making – whether it be digital, physical or, most likely, a combination of the two.

Central Saint Martins is far from an island. We are here, there and everywhere. Here, as part of a rich community of other colleges: Camberwell College of Arts, Chelsea College of Arts, London College of Communication, London College of Fashion and Wimbledon College of Arts are our colleagues and partners. Together we make up University of the Arts London, Europe’s biggest creative university. There, as part of London’s prodigious cultural and creative sphere, which our students draw on continuously. And everywhere, as our network of collaborators and alumni extends across the world and our global impact is made manifest.
‘The energy will come from the students, tutors and the work. Our concept provides an architecture that inspires, a series of spaces that aim to liberate and make visible the energy.’

PAUL WILLIAMS, DIRECTOR, STANTON WILLIAMS. ARCHITECTS STANTON WILLIAMS COMPLETED OUR KING’S CROSS CAMPUS IN 2011
Artists create the cultural resources of our shared future. On the Art programme, we recognise the breadth and diversity of social, political, cultural, economic and technological contexts of contemporary art. We encourage a wide range of experimental outputs, bringing together and merging modes of practice, display and research.

The Art programme consists of the following courses:

**POSTGRADUATE COURSES**
- MA Art and Science
- MA Contemporary Photography; Practices and Philosophies
- MA Fine Art
- MRes Art: Exhibition Studies
- MRes Art: Moving Image
- MRes Art: Theory and Philosophy

**UNDERGRADUATE COURSES**
- BA (Hons) Fine Art

---

Marylyn Molisso  
MA Fine Art

Marco Pantaleoni  
MA Fine Art

Yajing Hu  
MA Contemporary Photography; Practices and Philosophies

---

ART

Marylyn Molisso  
MA Fine Art
MA ART AND SCIENCE
Two years extended full-time
This pioneering course investigates the creative relationships between art and science and how to communicate them. Through their work artists and scientists contribute to a greater understanding of what it is to be human and how we relate to our surroundings. The relationship between art and science continues to expand the boundaries of understanding and invention, challenging our views of the world around us.
This course offers a structured opportunity to investigate the contemporary and historical context of art and science, embracing the spectrum of interaction, endeavour and the making of forms. It explores how research and production may have implications for discovery and invention across and within both disciplinary fields and how these may relate socially and culturally.

MA CONTEMPORARY PHOTOGRAPHY; PRACTICES AND PHILOSOPHIES
Two years extended full-time
MA Contemporary Photography; Practices and Philosophies is a fine art photography course which explores the possibilities of both visual and conceptual expression, merging research deeply with practice.
On this course you will work across a number of disciplines, combining photography with performance, installation, new media, smart technology, fashion and site-specific work. Through an integration of theory and practice, you will explore photography as a form of communication which interlaces fine art, technology, aesthetics, politics and new media. Instead of working from a predefined notion of photography, this course aims to provide students with the tools to locate their own practice within a broad range of contemporary visual forms.

Alice Cazenave
MA Art and Science

Irene Domínguez Jervis, MA Contemporary Photography; Practices and Philosophies
MA FINE ART

Two years extended full-time

The MA Fine Art course supports a broad spectrum of experimental practices, challenging your work and bringing it into a contemporary, critical context.

On this course, you will engage with and contribute to change and development in the expanded field of art. Although its core concern is with practice, it promotes the hybrid nature of current art forms by exploring the boundaries of, and the interface between, art and critical ideas.

This course offers a wide range of professional experiences, from working with major institutions to small artist-led spaces. Through such collaborations you will learn to bring works into a public context, experiment with forms of exhibition making and professional presentation skills. MA Fine Art provides a unique and challenging environment in which to establish agendas that will shape the cultural environment of tomorrow.

MRES ART: EXHIBITION STUDIES

Two years extended full-time

This pathway examines the history of contemporary art through key developments in the exhibition form. In collaboration with Afterall, it provides a unique approach to the study of contemporary art through the lens of the exhibition, with detailed study and analysis of case studies and practical, theoretical, cultural and socio-political developments.

You will be encouraged to think of the exhibition as multi-layered, considering not just the selection of art, the handling of time and space and the mode of address, but also wider social conditions and the impact exhibitions can have on those who experience them, as well as in subsequent practices and histories. Moreover, this pathway understands ‘exhibition’ to refer to not just conventional gallery or museum shows, but all kinds of artistic presentations, manifestos, counter-public gatherings and other forms.

By researching, documenting and critically analysing these, it is possible to write new narratives of modern and contemporary art which go beyond the art historical in order to account for the intricacies of these moments of exchange.

With three pathways, the MRes Art course at Central Saint Martins allows you to address a specialist area of fine art research and to explore the relationships between your chosen specialism and the broader Art programme. Part of our research community, this course is delivered in collaboration with Afterall – the art research and publishing enterprise based at Central Saint Martins.
MRES ART:
MOVING IMAGE

Two years extended full-time

MRes Art: Moving Image explores the rich and fascinating histories, theories and aesthetics that have led artists to turn to film and video as well as other forms of moving image practice.

From the fast-changing environment of contemporary moving image media and cultures through to the early pioneers of the twentieth century, this pathway investigates the intersections of film, video and disciplines including photography, painting, performance, poetry and literature. It actively encourages new approaches to critical discourse and is designed to appeal to writers and artists as well as those with an interest in art research.

Taught in close association with LUX, this pathway focuses on the theoretical and historical study of artist’s moving image and represents one of the leading centres for moving image scholarship. It develops in-depth knowledge and exploration of one of the most visible and fast-growing contexts for arts practice as an evolving and discursive field of study.


MRES ART:
THEORY AND PHILOSOPHY

Two years extended full-time

MRes Art: Theory and Philosophy promotes dialogue amongst practitioners and theorists about art discourse today. You will engage in a specialist programme of seminars in the first year which continue into the second year alongside independent research which benefits from the expertise of dedicated teaching staff.

Highly relevant for both artists and writers, on this pathway you will discuss art and the philosophy of art from a contemporary perspective, embracing major ideas and debates of the recent past and present. These include: post-structuralism, phenomenology, affect theory, psychoanalytic theory, globalisation, post-colonialism and decolonialism, feminist and queer theories and the virtual. In the second year of the pathway you can pursue discursive or practice-based art and/or experimental writing.

‘The MRes Art course has a unique identity which benefits from the energy of working in a dynamic art college. Students appreciate that the course challenges their ideas thereby enhancing their creative, conceptual and professional development.’

CHRISTOPHER KUL-WANT,
MRES ART, COURSE LEADER
From writers and curators to creative practitioners and entrepreneurs, we explore the contexts and functions of culture. We engage with critical, theoretical and historical discourses related to creative practice, innovative management and enterprise.

The Culture and Enterprise programme consists of the following courses:

**POSTGRADUATE COURSES**
- Central Saint Martins Birkbeck MBA
- MA Applied Imagination in the Creative Industries
- MA Arts and Cultural Enterprise
- MA Culture, Criticism and Curation
- MA Innovation Management

**UNDERGRADUATE COURSES**
- BA (Hons) Culture, Criticism and Curation

'Cultures and Enterprise'
MA APPLIED IMAGINATION IN THE CREATIVE INDUSTRIES

One year full-time or two years part-time

This course will teach you how to apply your creative ideas to the real world. Students are encouraged to become problem-finders and change-makers, able to function in a wide variety of professional and entrepreneurial situations. You will investigate your ideas through a series of real-world interventions and obtain feedback from end users and key practitioners.

You will apply your imagination by framing an original research project and question existing assumptions and boundaries in one or more creative discipline. At the end of the course, you will participate in a Festival of Applied Imagination, presenting your project outcomes to your peers, professionals and to the public.

‘MA Arts and Cultural Enterprise is built on a foundation of peer-to-peer learning. Due to the part-time, blended model of the course students often work professionally alongside studying. This provides a rich opportunity for members of the cohort to share current working practices and experiences as well as take their learning outcomes from the course back in to their working environment.’

ANDREW MARSH, MA ARTS AND CULTURAL ENTERPRISE, COURSE LEADER

MA ARTS AND CULTURAL ENTERPRISE

Two years part-time or flexible mode over a period of up to five years

This course equips you to produce ideas for original arts and cultural events and provide leadership for the teams that realise them. Alongside critical and creative thinking, you will acquire business skills which are highly attractive to potential employers. You will learn how to manage creativity, but also how to bring creativity to management.

It is aimed at graduates with some work experience who wish to challenge themselves by developing innovative approaches to arts management and cultural production. Two study routes are available: a two-year part-time option and a flexible learning option which can be completed over the course of five years. Both routes are low-residency and combine online learning and intensive face-to-face sessions.
MA CULTURE, CRITICISM AND CURATION

One year full-time

Through critical writing and expanded forms of curating, MA Culture, Criticism and Curation offers a framework for engaging with the history and present scenarios of culture. Taking advantage of its location in an art school, the course integrates theoretical issues and practical skills, interrogating history and considering how new knowledge can be presented in the public realm. Students are taught to become strong researchers and innovative practitioners, with the skills to communicate with specialist and general audiences alike.

The course is taught by a team of tutors who bridge academic research and writing and professional practices of criticism, journalism, art, exhibition design, curating and collection management. They will support your acquisition of critical and practical skills, enabling you to work in the field of art and culture or progress to a research degree (PhD).

INDIRA BÉRAUD, AVRIL BROWN, MIA CORMACK, ROSA DROGERS, RHIANNON EDWARDS AND BEA REDWEIK
MA Culture, Criticism and Curation
‘Hair Matters’

For their final projects, our graduating MA Culture, Criticism and Curation students present a publication and a series of exhibitions and events in partnership with international and national organisations, artists, designers and writers.

Curated by a team of six students, the ‘Hair Matters’ exhibition took place in various locations around Dalston in November 2018. It examined the social and cultural symbolism of hair in the twenty-first century. Featuring the work of six artists, the public interventions included photo manipulations, work with textiles, collage material, graphic design, ephemera and audio material.
MA INNOVATION MANAGEMENT

Two years extended full-time

MA Innovation Management will help you develop your knowledge and understanding of the complex interrelating discourses and practices which influence innovation management, while also providing you with the necessary skills for critical engagement. The course team comprises experienced creative practitioners, business consultants, researchers, writers and educators. We will support you to think and learn independently and as a team member, so you can establish and convey your own critical position. You will emerge from this course with a clear set of principles and practices to underpin your future career.

The course highlights complexity, criticality and creativity as key elements of its practice. In doing this it engages fully and deeply with a range of other disciplines – notably, philosophy, sociology and anthropology – to augment its examination of innovation and management, design and business.

CENTRAL SAINT MARTINS BIRKBECK MBA

18 months part-time

The Central Saint Martins Birkbeck MBA takes a unique and radical approach, placing ethics, creative thinking and social engagement at the heart of modern business education. This course develops future leaders with compassion, resilience and the ability to adapt in an increasingly complex world.

Combining rigorous academic standards and the core elements of a traditional MBA with applied projects for innovative organisations, our students advance their critical thinking, emotional intelligence, decision making and creative cognitive flexibility. Delivered part-time, online through 12 intensive study weekends over 18 months, this course has been specifically designed to allow students to continue with their careers alongside studying. You will become a new type of business graduate: one who can combine genuinely creative thinking and innovation with core leadership and strategic management skills.

‘We get the experience of people who have been working in the real world and also in academia. The course is challenging but it is a challenge worth undertaking. I think it would be great for anyone who is curious about how business works in the twenty-first century and can continue to change and adapt. How do we as business leaders in the next generation not just manage those changes but do business better?’

SUSAN ADAMS IS A CURRENT STUDENT ON THE CENTRAL SAINT MARTINS BIRKBECK MBA
Theatre, film, space and time. What does it mean to make performance today? Theatre and performance are unifying agents in our society – political and public acts to explore our world. Performance is not just about representation, it allows for a multiplicity of voices to coexist and relationships to grow beyond the College.

The Drama and Performance programme consists of the following courses:

**POSTGRADUATE COURSES**
- MA Acting
- MA Character Animation
- MA Dramatic Writing
- MA Performance Design and Practice
- MA Screen: Acting
- MA Screen: Directing

**UNDERGRADUATE COURSES**
- BA (Hons) Acting
- BA (Hons) Performance: Design and Practice
- MA Directing

Jeroen Bloemen and Nasia Papavasiliou, MA Performance Design and Practice
MA ACTING

One year full-time

A Drama Centre course at Central Saint Martins, MA Acting facilitates your physical, intellectual and expressive development into a highly-skilled and versatile actor. During this transformative training, you will develop the necessary skills for the full embodiment and expression of complex text and character, while responding to current trends in performance. You will also develop your sense of purpose, finding your own voice as material and maker.

Working intensively to enhance your craft with an experienced team of tutors and directors, you will focus on a range of acting techniques, skills and research with particular emphasis on the psycho-physical approaches of the Stanislavski system and Vakhtangov technique. MA Acting has as an international outlook, offering study abroad, opportunities to work with visiting companies and practitioners, as well as facilitating creative collaborations with students from other disciplines. The course culminates in a Summer Season of public shows and a Professional Industry Showcase.

Inês Delicioso, MA Character Animation

Ninad Samaddar, Georgina Ambrey and Andrea Matthea-Laing, MA Acting

MA CHARACTER ANIMATION

Two years extended full-time

Ideas for stories and characters, but not sure how to go about it? MA Character Animation is for designers, artists, illustrators and others who want to learn how to animate.

This is a practical two-year course which will teach you how to make your characters do much more than move – you will make them perform. You will learn timing, software, storytelling, character design, film language and take acting lessons and weekly life drawing classes. Alongside this, you will also look into historical and critical approaches to animation. MA Character Animation aims to develop both creative and technical skills. You will broaden and challenge your contextual awareness of animation while gaining advanced skills in communication, project management and technique.

Inês Delicioso, MA Character Animation
MA DRAMATIC WRITING

Two years extended full-time

MA Dramatic Writing offers training and support for creative adventure and personal development. The course is focused on the craft and technical aspects of dramatic writing and seeks to develop the unique vision and voice of each individual student.

It explores the theory and practice of dramatic writing for performance and production across theatre, film, television, radio and digital media. While acknowledging the key syntheses and divergences across the contrasting terrains of dramatic storytelling, this course encourages innovation. Our aim is to help the next generation of writing talent and to provide students with the confidence and self-awareness they will need to thrive in the performance industries.

ANTHONY CLARK, MA DRAMATIC WRITING, COURSE LEADER

European Placement Project, MA Performance Design and Practice

MA PERFORMANCE DESIGN AND PRACTICE

Two years extended full-time

This course brings together artists, directors, writers, researchers and designers to set the agendas that drive performance practice in the twenty-first century. MA Performance Design and Practice responds to and engages with tradition and change in the arena of contemporary performance and experimental theatre practice. The postgraduate course contributes to the debates surrounding the core territories of performance making, design and time-based practices.

This course encourages you to question how your work relates to the broader context of performance practices while developing unique approaches to design, authorship and performing. Graduates go on to work as influential directors, writers and producers in theatre, TV, film, opera or dance, or progress to research degree study.

‘We challenge our students through hard work. We introduce them to the work of many successful practitioners past and present. We encourage them to find their own voice through a rigorous understanding of what has gone before.’

ANTHONY CLARK, MA DRAMATIC WRITING, COURSE LEADER
MA SCREEN: ACTING

One year full-time

A Drama Centre course at Central Saint Martins, MA Screen: Acting specialises in rigorous conservatoire training for performance for the screen. It prepares you for work in film and television and related fields by bringing together the key artistic knowledge and skills that are needed to give a truthful and exciting performance on screen.

At the heart of this course is the growth of individual creativity, achieved through opportunities for working on camera-based projects with colleagues from other pathways. Course components include acting skills and practice, the creation and production of filmed dramas (shot in the studio and on location), and in-depth preparation for the profession (including interview and audition techniques). MA Screen: Acting is delivered in close collaboration with MA Screen: Directing.

MA SCREEN: DIRECTING

One year full-time

A Drama Centre course at Central Saint Martins, MA Screen: Directing will provide you with unique insight into an actor’s conservatoire training, giving you the tools to better communicate and stimulate a creative performance from actors on film.

Directing means working with performers and developing a methodology which balances the needs of the actor against the grinding pressure of the shooting process. MA Screen: Directing enables the director to find their own voice while developing the skills needed to balance these difficult demands. During the course you will work closely with the students on MA Screen: Acting, developing your director’s voice and vision to tell story through narrative drama, focusing on an understanding of the importance of genre, casting and storytelling with the actor.
We engage with fashion at its most creative and question every process from research to design and from making to communication. We have a long, established history of producing some of the fashion industry’s greatest talents.

The Fashion programme consists of the following courses:

POSTGRADUATE COURSES
Graduate Diploma in Fashion
MA Fashion
MA Fashion Communication

UNDERGRADUATE COURSES
BA (Hons) Fashion
BA (Hons) Fashion Communication

FASHION

‘MA Fashion provides students with unique learning opportunities which empower them to reach their full potential as creative individuals who are informed, critical and have strong views on the world and their industry.’

FABIO PIRAS,
MA FASHION, COURSE LEADER
GRADUATE DIPLOMA IN FASHION

One year full-time

The Graduate Diploma in Fashion is a one-year programme for fashion graduates which prepares them for the next stage of their careers. The learning and teaching are project-based and will offer you the freedom to experiment within a creative environment. The course emphasises breadth as well as depth of research and an innovative approach to design development.

You will specialise in Womenswear, Menswear, Fashion Design with Knit or Fashion Design with Textiles. The curriculum also introduces you to the visual communication and articulation of design ideas. You will leave the course with a portfolio and realised design work that will effectively support access to further postgraduate study or entry into employment in the fashion industry.

MA FASHION

One year and two terms full-time

MA Fashion trains designers to shape the future of the fashion industry. It is a renowned course with extensive industry links, ensuring graduates practice professionally at the forefront of international fashion. This fast-paced course is about leading not following. It brokers possibilities, ideals and imagination with versatility, rigour and motivation.

The course is offered in four interrelated pathways: Womenswear, Menswear, Knitwear, and Textiles for Fashion. Learning is project-based and teaching challenges context and point of view within practice. With an ethos of guided experimentation, you will explore your individual style while being encouraged to innovate to the highest standards. Emphasis is placed on research, design development, technical and communication skills.
MA FASHION COMMUNICATION

One year full-time

This course is for students looking to thrive within the fast-changing and dynamic fashion communication industry at the highest level. It consists of three specific pathways: Fashion Journalism focuses on writing, editing and digital media; Fashion Image is for innovative image-makers and Fashion Critical Studies explores the social, political and cultural meanings of fashion. Many elements of the course involve cross-pathway study, bringing together all three pathways to prompt creative exchange.

MA Fashion Communication has close links with the MA Fashion course, including a first-term project during which students ‘shadow’ designers as they prepare for their final collections and their shows. Both through the broader Fashion programme and through its experienced pathway leaders and associate lecturers, MA Fashion Communication has extensive links with industry both in the UK and on the global stage.

Alannah Eileen Cooper
MA Fashion Communication

‘Hildaland’

Alannah Eileen Cooper, who grew up in the Orkney Islands, graduated from the Fashion Image pathway of MA Fashion Communication in 2018. Her work so far has focused on the everyday life of craftsmanship, the accessibility of creativity and the sustainability of fashion. She was awarded the New Fashion Image Prize at Central Saint Martins in 2018.
We combine the traditions of graphic design with a critical and creative approach to communication. Working in a dynamic and ever-changing discipline, we rely upon the exchange and debate with students to open up new territories and areas for exploration. We believe that graphic communication design has a value far beyond its commercial application and we aim to inform not only the direction the industry takes, but also the future of the discipline itself.

The Graphic Communication Design programme consists of the following courses:

**POSTGRADUATE COURSES**
MA Graphic Communication Design

**UNDERGRADUATE COURSES**
BA (Hons) Graphic Communication Design

Ana Rita Otsuka
MA Graphic Communication Design
MA GRAPHIC COMMUNICATION DESIGN

Two years extended full-time

Graphic communication design concerns every sphere of human life. It impacts profoundly on culture, technology, social justice, economics, the built environment, globalisation, policy, sustainability and much more. MA Graphic Communication Design at Central Saint Martins promotes a shared exploration of an ever-developing subject while enabling your progression as an individual designer.

This course pursues a direct and in-depth connection between the applied arts tradition of graphic design and a critical and creative approach to communication. It cultivates a considered stance towards visual and other media. You will be challenged to simultaneously develop critical positions, through and about graphic communication design and innovate its new forms. The curriculum synthesises research-driven and hands-on approaches to design.

Erin Meisenzahl-Peace
MA Graphic Communication Design

‘Our graduates take up posts in design studios, government, as corporate creative leaders and as lecturers as well as progressing on to PhD study. Recent alumni have worked in roles ranging from the art department on Wes Anderson’s “Isle of Dogs” to designing interactive services for Transport for London and designing money for the Chinese mint.’

REBECCA ROSS, MA GRAPHIC COMMUNICATION DESIGN, COURSE LEADER

Dina Bukva
MA Graphic Communication Design

Erin Meisenzahl-Peace
MA Graphic Communication Design
We find use, meaning, expression and enjoyment through material investigation. Our courses rely upon an understanding of traditional techniques and processes in combination with independent, thorough research and critical thinking. At undergraduate level, we focus on material culture, while at postgraduate level the emphasis is on the future of materiality and sustainable design.

The Jewellery and Textiles programme consists of the following courses:

**POSTGRADUATE COURSES**
- MA Biodesign
- MA Material Futures

**UNDERGRADUATE COURSES**
- BA (Hons) Jewellery Design
- BA (Hons) Textile Design

---

JEWELLERY AND TEXTILES

CHARLOTTE KIDGER
MA Material Futures
‘Industrial Craft’

‘Industrial Craft’ is a reaction to the prolific amounts of plastic we send to be buried, burnt or thrown into the ocean every year. During this project, Kidger became designer in residence on a local industrial estate. During this residency, shocked by the sheer volume of plastic pollution, she created new systems, materials and techniques that allowed her to repurpose and reutilise this waste as a brand-new raw material.
MA BIODESIGN

Two years extended full-time

MA Biodesign is a new course which explores the intersection of design and biological sciences as a catalyst for sustainable innovation. This research-led course integrates biomimicry and principles of biology into design practice, to produce a new breed of designers who can lead the way in developing better sustainable futures.

You will work in the context of the emerging bio-circular economy to articulate alternative and innovative new design propositions that can redefine what and how we design and make in the future. This course will introduce designers from multidisciplinary backgrounds to biomimicry principles, biofabrication techniques, biological systems and to synthetic biology protocols that can be applied to designing new sustainable materials, products, services or systems.

Please note that MA Biodesign is subject to validation. Validation is the process by which the University develops new courses. It is developmental in nature and makes sure students get a high quality academic experience. During validation there may be some changes to the course content.

MA MATERIAL FUTURES

Two years extended full-time

MA Material Futures is dedicated to exploring and actively rethinking how we will live in the future. Through collaboration, risk-taking and blurring the boundaries between craft, science and technology, this course looks beyond existing disciplines to anticipate our future needs, desires and challenges for the twenty-first century.

Taking materiality as the starting point of the design process, our students integrate high and low technological materials and processes to explore the environment around us. They come from a diverse range of disciplines, including fashion, architecture, industrial, communication, textile, critical, digital and speculative design. On this course, you will be exposed to new materials, processes, technologies and design methodologies and use materiality as a platform to critically interrogate, explore and make sense of how we should occupy a more sustainable future.

‘I am delighted that Central Saint Martins is leading the way by setting up this groundbreaking MA in Biodesign. This builds on the College’s long-standing reputation for using design to intervene in other disciplines and producing innovative hybrid outcomes. The Central Saint Martins MA Biodesign will develop a rigorous practice-led research approach, equipping students with a range of skills and processes. I am confident that the graduates from the course will emerge as pioneers in this developing field.’

JEREMY TILL,
HEAD OF CENTRAL SAINT MARTINS

Dongyoung Kim
MA Material Futures
We engage in design through materiality and materiality through design. Although we work in the world of things, it is the needs and connections between people that interest us most. We are committed to creative ambition, collaboration and transformative design practices that deliver results for people, enterprises and the environment.

The Product, Ceramic and Industrial Design programme consists of the following courses:

**POSTGRADUATE COURSES**
- MA Industrial Design
- MA Design (Ceramics)
- MA Design (Furniture)
- MA Design (Jewellery)

**UNDERGRADUATE COURSES**
- BA (Hons) Ceramic Design
- BA (Hons) Product Design

Chloé Durán Stone  
MA Design (Furniture)
MA INDUSTRIAL DESIGN

Two years extended full-time

MA Industrial Design will prepare you to take on strategic roles, identify and respond to change, initiate new design approaches and thrive in multidisciplinary teams. Through project work, this course explores four design emphases: enterprise, publics, discourse and services. These disciplinary frames help to locate the broadening practices of industrial design and offer forward-looking conceptualisations of the field as a profession that is open for challenge, exploration and advancement.

Teaching consists of lectures, seminars, demonstrations, workshops, field trips, tutorials and project work carried out individually and in groups. The course offers extensive experience of collaboration with external agencies, where MA Industrial Design has recently enjoyed projects with Camden Council, Camper, the Design Against Crime Research Centre, Hermès, Microsoft, Kenzo, Public Collaboration Lab, Renault, Roche Bobois and Visa.

Yuie Yu
MA Industrial Design

Gerardo León
MA Industrial Design

YUQI DENG
MA Industrial Design
‘The “Evolution” of Dogs’

This project explores the everyday commodification of the pet and exposes dubious practices that exist in the world of competitive dog breeding.
MA DESIGN (CERAMICS); MA DESIGN (FURNITURE); MA DESIGN (JEWELLERY)

Two years extended full-time

MA Design focuses on your individual design practice and, through making and immersion in material processes, will broaden your career and research horizons. It will challenge you to explore and expand your opportunities, and make your mark on the global design industry. This postgraduate course is achieved in the context of your own personal project, explored and developed according to your individual pathway choice in a stimulating, supportive and collaborative environment.

Designers need to be able to think creatively and strategically about the identity of products and to support their ideas with innovation, commercial thinking and ethical questioning. The course develops your creative abilities, imagination and expertise in relation to real design world demands by linking formal design approaches with practice-led research.

Edwin Charmain
MA Design (Jewellery)
We invent spaces, structures and experiences by engaging with the physical, social and political infrastructures of the contemporary city. Our mission is to equip students with the skills and opportunities to reconsider conventional architectural and spatial design in transformative ways – to carve new pathways into architectural practice and beyond.

The Spatial Practices programme consists of the following courses:

POSTGRADUATE COURSES
- M ARCH: Architecture
- MA Narrative Environments

UNDERGRADUATE COURSES
- BA (Hons) Architecture

Ankita Trivedi
MA Narrative Environments

Billy Adams and Freddie Wiltshire
M ARCH: Architecture

Zahra Toolabi
MA Narrative Environments
M ARCH: ARCHITECTURE

Two years extended full-time

In a world where established customs, systems and structures are increasingly unstable there is a need for a different kind of architectural thinking – one that identifies and exploits opportunities and address the challenges of contemporary society.

The M ARCH: Architecture course is uniquely positioned at Central Saint Martins to draw on the dynamic design thinking and making skills from a range of art and design practices. It provides you with the second degree in the professional pathway toward registration as an architect – commonly referred to as Part Two.
MA NARRATIVE ENVIRONMENTS

Two years extended full-time

On this course you will design visitor experiences and events for museums, brand, urban and community environments and work in small multidisciplinary teams to tell stories through text, image, sound and physical space. You will benefit from strong industry links that provide live, funded projects, mentors and placements.

This course combines storytelling with experience design, interaction design, exhibition design, event design and communication design. You will develop creative propositions for cultural and corporate settings as well as making critical urban interventions in the public realm. You will undertake site and social research, visiting spaces, observing, filming and talking to visitors and inhabitants. In the second year, you will devise your own project and make and test it in situ.
This section introduces you to the practical details of how to apply to our courses.

MORE DETAILED INFORMATION CAN BE FOUND ON OUR WEBSITE

- arts.ac.uk/csm
You can apply for most of our postgraduate courses via an online application form which can be found on the course webpage. The entry requirements differ depending on the course and you may be asked to supply a personal statement about your interest in the subject and suitability for the course or to submit a digital portfolio of work.

Full details and instructions can be found in the ‘How to apply’ section of your chosen course’s webpage.

INTERNATIONAL STUDENTS
Unless you hold an EEA or Swiss passport or have an immigration status that permits you to study in the UK, you will either require a Tier 4 student visa or a short-term study visa to undertake your chosen course. The mode of attendance of the course will determine which visa type will be required. Our Student Advice Service can help you with your visa application.

- arts.ac.uk/students/student-services/student-advice-service

STUDY MODES
Our postgraduate taught courses are offered with varying study modes, which you will find noted on the course pages.

Different students have different needs and have to work within different constraints. Full-time, part-time and extended full-time each offer different benefits and compromises and it is important that you make the right choice for you.

Central Saint Martins introduced the extended full-time (EFT) mode of study in response to student feedback and it sits between full-time and part-time, striking a balance between the competing demands of contemporary life and the pace of study in arts and design at postgraduate level.

COURSE START DATES
Almost all of our taught courses start in the autumn term (September or October) but a small number of our courses start in January:

- MA Applied Imagination in the Creative Industries
- MA Arts and Cultural Enterprise
- MA Culture, Criticism and Curation
- MA Fashion Communication (all pathways)
- MA Screen: Acting
- MA Screen: Directing
UAL’s tuition fees for postgraduate taught courses and research degrees are set annually and depend on criteria including the type of course and your tuition fee status. Please note that the following information is subject to change – visit your chosen course’s webpage or check the UAL website for the latest fees and funding information.

UAL offers a range of funding options to support postgraduate students. We recommend you start researching these as soon as possible and make applications at the same time as, or soon after, you apply for your course.

**PROGRESSION DISCOUNT**

If you have successfully completed an undergraduate course at one of the UAL Colleges, or gained a Graduate Diploma, Postgraduate Certificate (PgCert) or Postgraduate Diploma (PgDip) from within UAL, you may be eligible for a £1,000 discount on tuition fees when starting a taught MA course in the 2019/20 academic year.

This is reviewed annually and certain eligibility criteria apply, so check our website for the latest information.

- [arts.ac.uk/study-at-ual/fees-and-funding/tuition-fees/postgraduate-tuition-fees](arts.ac.uk/study-at-ual/fees-and-funding/tuition-fees/postgraduate-tuition-fees)

**SCHOLARSHIPS, BURSARIES AND AWARDS**

A wide range of scholarships, bursaries and funding awards are available for our postgraduate students – eligibility depends on criteria such as your chosen course and nationality. Some awards are based on financial need while others are offered to students who show academic excellence or creative potential. The amount of funding provided by each award varies, with some covering the full cost of tuition and others providing a contribution towards living costs.

- [arts.ac.uk/study-at-ual/fees-and-funding/scholarships-search](arts.ac.uk/study-at-ual/fees-and-funding/scholarships-search)

**POSTGRADUATE MASTER’S LOAN**

The UK government’s Department for Education offers eligible Home/EU students who are ordinarily resident in England a repayable loan of up to £10,609* to help cover the costs of research and taught postgraduate courses, for both full-time and part-time modes of study.

Postgraduate loans are available as a general contribution towards the costs of studying. You can decide how to use the money – be it for living costs or tuition fees.

If you are domiciled in Scotland, Wales or Northern Ireland, separate postgraduate loan schemes have been confirmed for residents of those countries.

Check our website for full details about eligibility criteria and the application process.

*Figures correct for 2018/19 entry and are subject to change for 2019/20 entry. Please refer to our website for up-to-date fees information.

- [arts.ac.uk/study-at-ual/fees-and-funding/postgraduate-taught-funding/postgraduate-masters-loan](arts.ac.uk/study-at-ual/fees-and-funding/postgraduate-taught-funding/postgraduate-masters-loan)
FLEXIBLE PAYMENTS

Postgraduate students are able to pay course tuition fees in instalments for courses that last longer than 30 weeks.

If you are an international student, you should ensure that you have met the financial conditions of your visa. UK Visas and Immigration (UKVI) requires students to prove that they have the funds to pay the full tuition fees for the year and have held the funds for at least the previous 28 days at the point they apply for the visa.

- [arts.ac.uk/study-at-ual/fees-and-funding/tuition-fees/postgraduate-tuition-fees/pay-fees-by-instalment](http://arts.ac.uk/study-at-ual/fees-and-funding/tuition-fees/postgraduate-tuition-fees/pay-fees-by-instalment)

WORKING AND STUDYING

Part-time work could help you cover your living costs and tuition fees and UAL can support your job search.

Creative Opportunities is UAL’s jobs and work placement website, where as many as 500 vacancies are advertised each month.

ArtsTemps is UAL’s in-house agency that recruits students and recent graduates for paid temporary jobs across the University, providing hands-on creative experience and the opportunity to work on a range of projects tailored to your skills.

There are limits on the number of hours international students can work on a study visa, so you should always check the rules before you take on a part-time job.

- [artstemps.arts.ac.uk](http://artstemps.arts.ac.uk)
- [creativeopportunities.arts.ac.uk](http://creativeopportunities.arts.ac.uk)

‘Working during my studies through ArtsTemps has been useful for career advancement. It’s a great experience working with different departments within the University, putting a little money aside and adding to the all-important portfolio at the same time.’

SAVANNAH BADER, MA GRAPHIC COMMUNICATION DESIGN
I chose to study a postgraduate qualification to continue my professional training as an architect and to enrich my work which lies in the broad field of Spatial Practices. The course appealed to me as I was looking for an architecture programme that could support making and live projects as part of a research-led practice. The Spatial Practices programme at Central Saint Martins has great workshop resources and connections with a lot of the practitioners whose work I respect.

SHAMISO ONEKA,
M ARCH: ARCHITECTURE
I chose to study a postgraduate qualification to continue my professional training as an architect and to enrich my work which lies in the broad field of Spatial Practices. The course appealed to me as I was looking for an architecture programme that could support making and live projects as part of a research-led practice. The Spatial Practices programme at Central Saint Martins has great workshop resources and connections with a lot of the practitioners whose work I respect.

SHAMISO ONEKA, M ARCH: ARCHITECTURE
A guide to postgraduate studies at Central Saint Martins, University of the Arts London

Published by Central Saint Martins, University of the Arts London, 2019
All rights reserved

HEAD OF COLLEGE
Jeremy Till

DESIGN
Boyle & Perks

PROJECT MANAGER
Jennifer Newman

EDITORIAL MANAGER
Kathryn Lloyd

PROJECT CONSULTATION TEAM
Stephen Beddoe
Colin Buttimer
Cath Caldwell
Teleri Lloyd-Jones

TERMS AND CONDITIONS:
If you accept an offer from UAL and enrol on one of our courses, you will be subject to UAL’s Enrolment Terms and Conditions and Student Regulations. Visit the UAL website for more information.

arts.ac.uk/study-at-ual/apply

Information provided by the College is accurate at the time of first publication. Courses, however, remain subject to change. More information can be found on the UAL website.

arts.ac.uk/disclaimer

Thanks to all students, staff, photographers and alumni who contributed to this publication.

Central Saint Martins
Granary Building
1 Granary Square
King’s Cross
London, N1C 4AA
+44 (0)20 7514 7000

PHOTOGRAPHY CREDITS
Page 1 Photo © Elaine Perks.
Page 2 Photo © Elaine Perks.
Page 3 Photo © Elaine Perks.
Page 4 Photo © Vic Phillips.
Page 5 Left: Photo © Carole Collet.
       Photo © Calum Storie. Photo © Hilary Knox.
       Bottom: Photo © John Sturrock.
Page 6-7 The Crossing, Library, Photos © John Sturrock.
       Canteen, Letterpress and Knit workshop, Photos © Elaine Perks.
       MA Fine Art studios, Photo © Ideal Insight.
Page 8 Photos © Vic Phillips.
Page 9 Left: Photo © Nathan Cohen.
       Right: Photo © Andrea Muendelein.
Page 10 Photo © Vic Phillips.
Page 11 Photo © Catherine Yass.
Page 12 Photos © Sam Nightingale.
Page 13 Photo © Jolana Thompson.
Page 15 Journal Cover © MA Innovation Management.
Page 16 Photo © Vic Phillips.
Page 17 Left: Photo © Jon Lee.
       Right: Image © Inês Delicioso.
Page 18 Photo © Nasia Papavasiliou.
Page 19 Left: Photo © Ivan Jones.
       Right: Photo © Mark Duffield.
Page 20 Left: Photo © catwalking.com.
       Right: Photo © Asia Werbel.
Page 21 Left: Photo © Sun Fanding.
       Right: Photo © catwalking.com.
Page 22 Left: Photo © Serena Aureli.
       Right: Photo © Alannah Eileen Cooper.
Page 23 Photo © Alannah Eileen Cooper.
Page 24 Photo © Ana Rita Otsuka.
       Right: Photo © Erin Meisenzahl-Peace.
Page 26 Left: Photos © Elaine Perks.
       Right: Photo © Zaki Musa.
Page 27 Photo © Vic Phillips.
Page 28 Left: Photo © Chloé Durán Stone.
       Right: Photo © Elaine Perks.
Page 29 Top: Photo © Yuie Yu.
       Bottom: Photo © Gerardo León.
Page 30 Photos © Edwin Charmain.
Page 31 Photo © Maria Gasparian.
Page 32 Left: Photo © Elaine Perks.
Page 33 Top: Photo © Neba Sere.
       Bottom: Photo © Lucy Stapynton-Smith and Guillaume Choquard.
Page 34 Top: Photo © Gwen Van Den Bout.
       Bottom: Photo © Zahra Toolabi.
Page 35 Photo © Shaozhong (He) Zhang.
Page 36 Photo © Vic Phillips.
Page 39 Photo © Alys Tomlinson.
Page 40 Photo © Alys Tomlinson.