



Program Report

Program Name: Bachelor Program Fashion Design	Ladok code: DMODE
Extension: 180 Credits	Period: HT25
Program Coordinator: Jan Tepe	

Contents and input

This programme report, based on “*Riktlinjer för löpande utvärderingar av kurser och utbildningsprogram vid Högskolan i Borås*”, Dnr 589-17, compiled by the program coordinator in consideration of available course reports, Programme council meeting notes, and Study performance statistics.

Analysis of

Student authority and Involvement

Bachelor students in Fashion Design play a vital role in shaping a high-quality and forward-thinking learning environment.

During the Introduction Days, students are informed about their rights and responsibilities, as well as the influence they hold in contributing to the programme’s development. The programme coordinator explains these aspects in detail and outlines the various university bodies students can contact for guidance or support. In addition, a meeting with representatives from the student union is arranged to further strengthen this understanding. From the very beginning, students are encouraged to recognise the importance of their voices in maintaining and enhancing the quality of the educational experience.

Bachelor students in Fashion Design play an active role in evaluating and improving the quality of the study program and its courses throughout all three years of their education. Their involvement takes place through three main formats: *Semester and programme evaluation meetings, programme council meetings, and course evaluation forms.*

In the *semester and programme evaluation meetings*, held twice a year, the programme coordinator, together with the pro-prefekt of the design department, meet with student representatives from each class to gather reflections on the previous term. These meetings offer valuable insights into students’ experiences of individual courses, the

perceived relevance of the curriculum, and how effectively expectations are communicated across the programme.

The *course evaluation forms* provide another channel for feedback, allowing students to express their views on the content, format, and learning outcomes of each course, as well as on their experiences of teaching and assessment. Although participation in these evaluations is voluntary, students are encouraged to complete the Canvas-based forms at the end of each course. Increasing student engagement in this feedback format remains an area for improvement, as participation rates have been relatively low in recent years.

Finally, *programme council meetings*, held twice per academic year, bring together student representatives from both BA and MA levels, a representative from a partner university, two industry experts, and members of the University of Borås' design department. During these meetings, the programme coordinator leads discussions on current and emerging developments in and beyond academia that may influence fashion design education. The agenda is partly informed by the feedback gathered through the previous evaluations, and student representatives are encouraged to actively contribute their perspectives and experiences to the dialogue.

Content, forms of teaching, examinations and progressions

The three-year program develops students' knowledge as fashion designers in relation to their artistic, technical, theoretical and reflective capacity. It offers practice-based studies in the form of a number of project courses with progressive development from year one to the concluding degree project.

1st Year of Education provides basic courses in fashion design both on practical and theoretical levels to build a strong foundation for students to understand general design principles and methodology that are applied in practice-based projects. Furthermore, the students undergo training within different labs, which facilitates expanding material knowledge relevant to the design field both technically and conceptually. The courses are structured and aligned to train students in working independently on design projects from concept to realisation, adapting to emerging challenges in design processes, and communicating and presenting design outcomes as part of group work and individual work. Lecturers frame and guide the learning process via diversified forms of teaching, including lectures, seminars, workshops, and project-based work. Examinations hold a double function. They frame the evaluation of the learning outcomes of the students as part of the courses. They also constitute strengthening communication skills via presenting one's work as well as receiving and giving feedback in group settings.

DMODE2025 Feedback – 1st semester:

The students described the first semester as overall positive in regards to structure and study progression. While initial concerns existed about the courses Textile Basics and Material Theory as being more theory-driven, the students valued having them at the beginning of their studies, and to focusing on fashion design-specific courses following thereafter. Similarly, group work was initially critically regarded and more appreciated the

more the students experienced it as part of their studies. A general suggestion for improvement of the education concerned the installation of a specialist in pattern construction that the students could meet on a weekly basis for questions and problem solving, similar to technicians specialised in sewing.

'Textile Basics' was described as meaningful to the education in fashion design, and well placed at the beginning of the programme. Providing a holistic picture of the textile and fashion field from the beginning on supported students in understanding the role of the designer and how that profession relates to the wider textile field. The lectures were described as well organised, yet accessibility issues were raised by international students with regards to some content being presented or communicated in Swedish rather than English.

'Material Theory' was appreciated for including practical and theoretical tasks equally, as well as for the excursion to Skövde to visit the Material Connection fair. While the content of the course was described as meaningful, parts of it overlapped with the Textile Basics course and could therefore be more distinctive. Moreover, more group work among fashion and textile design students would be appreciated by the students.

'Basic Design 1: Body and Structure' was described as bringing crucial knowledge to the fashion design education on BA level. The students appreciated the engagement of technicians in providing knowledge on pattern and garment construction, yet they would have appreciated more in-depth training in that matter. As for the draping sessions, the guest lecture was appreciated for his commitment and detailed feedbacking style.

'Design Methods 1' the course was generally well regarded, despite being perceived as more intense compared to previous courses. Presentations to be given by the students in front of the class were highly appreciated for sharing ideas and fostering discussions. Suggestions for improvement concerned the reduction of tasks to allow for more in-depth work on those remaining.

'Design Aesthetics 1' was well perceived for its content, clarity in lecturing style, communication, and pacing. The students particularly appreciated tasks that involved open discussions to critically reflect and share perspectives on the given topics, helping them to learn from each other and about designers they would not have known about otherwise. On that note, the students had wished for a final presentation at the end of the course to conclude the discussions that emerged during previous lectures.

2nd Year of Education builds on the basic knowledge the students have acquired during their studies and facilitates expanding their understanding of the fashion design field. One part of the second year deepens the students' conceptual and artistic skillsets in working with and addressing the human body by unfolding cultural, social, and sensorial layers of design engagement. The other part of the second year builds stronger ties to industry needs in terms of sustainable business and design development, the ability to communicate design ideas and concepts visually and verbally, and to identify and structure production processes. Lecturers apply a variety of teaching methods similar to the first year, yet with higher emphasis on independent work. Cross-disciplinary curriculum together with fashion management and textile technology students, and support in portfolio development prepare the students for the internship period as part of the coming academic year.

DMODE2024 Feedback – 3rd Semester:

The students appreciated that the learning of different techniques throughout the programme up until the end of the 3rd semester, facilitating the development of a more holistic picture of what fashion design entails on a practical level. It was also mentioned that the courses feel well connected content-wise, allowing the students to revisit previously acquired knowledge (e.g. in printing techniques in one course later to be used again in another course). However, learning experiences in one course negatively impacted the students' experience of group work, suggesting the need for its better implementation.

'*Experimental Weaving*' was considered as valuable for introducing a technique that almost no student had prior training or experience in. The teaching quality was regarded as positive in terms of well-structured lectures and commitment from both course lecturers and technicians. Suggestions for improvement concerned relating the course content more closely to the design field of fashion by guiding the students to create woven textiles for human-body application.

'*Body, Dress, Graphic*' was appreciated for teaching students the entire process from the design of patterns and graphics to printing them on large scale textiles and for human body application (placement-wise). The students expressed potential for clearer guidance in the use of CLO for print development and clearer communication in terms of expected deliverables and student learning.

'*Design Methods 2*' was described as refreshing in its conceptual openness despite it relating to fashion more indirectly. It was emphasised as valuable to the students that the course expanded their understanding of designing for individuals with sensory sensitivities and challenges, and beyond normative body standards. While the workshops for sensory exploration were highly appreciated, the inclusion of AI was considered less valuable in the context of the course.

'*Design Project 3: Specialisation*' was remarked important to the students, as it marks the first time they can focus on a design project for a longer period of time. The implementation of group work was generally understood as relevant in the context of how designers engage in fashion design practice upon graduation, yet the pairing of groups could have been done more in alignment with shared design interests and aesthetics of students.

3rd Year of Education concludes the studies in fashion design on undergraduate level by deepening the students' abilities and experiences in independent conceptual and practical work, conducted primarily in project-based formats. The courses are structured and aligned, so as to prepare the students for the degree work which consists of a project-based part in the form of a collection of artefacts, demonstrating their material understanding and execution of techniques, and a theoretical part in the form of a thesis, which frames and motivates the conceptual and methodological development of their project. Additionally, students are involved in the development of a fashion show to disseminate their degree projects to an audience associated with the targeted design field.

DMODE2023 Feedback – 5th Semester:

The 5th semester was generally well perceived in terms of sequence structure, the content of the courses, and how knowledge gained in previous semesters supported their progression as part of the 5th semester.

‘*Design Project 4: Applied Design*’ was valued for providing an opportunity to gain industry and work experience at a company of their choosing, and for setting realistic expectations for the time after their studies. Reducing the design assignment in complexity that students are requested to work on during their internship would allow them to better focus on their responsibilities and learning opportunities at the company.

‘*Design Methodology 3: Design Research*’ was appreciated for the clear course structure, student group settings, and the supportive and committed lecturers involved in the course. Group supervisions with fashion and textile design students created a stimulating atmosphere to share ideas and get inspired by references outside their own domain. Lecturers were commended for creating a safe space for the students to share thoughts and try out different approaches if something did not work out immediately.

Links to research and the industry

Research forms a central pillar of development and innovation within the program and is therefore integrated throughout all courses across the three years of study. Course responsables design new courses and update existing ones based on their own research and that of their colleagues. PhD students play an active role in undergraduate teaching, fostering strong links between research and education.

In addition, collaborations with industry professionals, from companies to independent designers, offer students valuable opportunities to build networks, engage in collaborative work, and understand the perspectives and needs of industry stakeholders. These research- and industry-oriented engagements deepen students’ awareness of sustainable design practices and the importance of responsible resource management and communication throughout the design process. The diverse inputs to the undergraduate curriculum inspire students to investigate and develop design strategies that address current challenges in the labour market, thereby enhancing their professional readiness after graduation.

Resources

The program builds on a variety of resources to educate fashion designers that excel in the industry and academia nationally and internationally upon graduation. Apart from professors, senior lecturers, lecturers, and doctoral students with expertise in different research areas and connections to the industry relevant to the education, the undergraduate fashion design program is set up to leverage the labs available to the university. The below-listed labs facilitate training students in material understanding and manipulation via techniques and methods, supporting them to become professionals that are knowledgeable in design conceptualisation, development, and production on material level. The provided knowledge helps the students to excel in comparison to fashion design students on international level, providing high chances of successfully entering the desired profession.

List of labs:

- Sewing lab
- Construction lab
- Knit lab
- Weave lab
- Print and dye lab
- Digital crafts lab
- Immersive technologies and computation lab

The establishing of the recently opened Immersive technologies and computation lab provides a dedicated space designed for and equipped with different types of digital technologies relevant to the fashion field. Its use in higher education facilitates training prospective designers who are better prepared for a shifting design landscape, educating them conceptually, technically, and artistically in digital design practices. A more holistic integration of the lab would need to be done on a program level, affecting all courses, in order to address the complexity that the digitalisation of the design field entails.

Utility and readiness for professions

The education provided in this program facilitates building foundational knowledge and skills that prepares future graduates for a changing design field. Strategies, tools, and teaching methods facilitate developing designers that are makers and thinkers well equipped to contribute innovation to the design field via practical and conceptual skills. Sustainability runs through all courses of the program to convey the relevance for more mindful design conduct and to learn how this can be translated into action.

Prospective alteration initiatives

The program coordinator is intended to continuously develop the curriculum based on future requirements. New programs are undergoing development at Swedish School of Textiles and currently the program coordinator, along with assigned working groups, is working to revise program curriculum to keep the program relevant to the department goals. Particularly, the university-wide Transcended strategy will result in significant changes to the second year of the BA Fashion Design programme, resulting in shortening or removing courses to implement a five-week course given on half time where students can choose one of five elective courses offered across the departments of A1.

The strength of the program is its knowledge on foundational level with focus on material handling, conceptual thinking, and methodological framing of design conduct that makes its profile unique when compared internationally. It provides a holistic understanding of the entire design process from the design idea, across the production line, to the communication and dissemination of design work. With its focus on practice and project-based assignments, students develop strong portfolios that increase their chances of building their career in the target design field.

Fashion Design 180hp (DMODE)

HT2025

1st year (60hp)						
Period 1			Period 2		Period 3	
Textile Basics (5hp)	Material Theory (4,5hp)	Form and Material 1: Body and Structure (5,5hp)	Design Methods 1: Design Development (7,5hp)	Design Aesthetics 1: History and Cont. (4,5hp)	Dyeing, Finishing, and Printing (9hp)	Design Project 1: Virtual Construction and Design Development (9hp)
					Form and Material 2: Knit (7,5hp)	Design Project 2: Knit (7,5hp)

2nd year (60hp)								
Period 1			Period 2		Period 3		Period 4	
Experimental Weaving (7,5hp)	Body, Dress, Graphic (4,5hp)	Design Methods 2: Sensory Design (4,5hp)	Design Project 3: Specialisation (13,5hp)		Portfolio and Presentation Techniques (7,5hp)	Form and Material 3: Body, Dress, Natur (7,5hp)	Design Aesthetics 2: Perspectives and Principles (7,5hp)	Sustainability in Fashion an Textiles (7,5hp)
					Recommended period for outgoing exchange studies			

3rd year (60hp)						
Period 1			Period 2		Period 3	
Design Project 4: Applied Design (18hp)			Design Methods 3: Design Research (7,5hp)	Display and Exhibition Design (4,5hp)	Design Project 5: Specialisation (15hp)	
Design Project 4: Design Assignments (18hp)					Degree Project (15hp)	

Rapport	Genomströmning kurspaketeringstillfälle									
Aktuellt tidpunkt	2025-02-04 10:52 Uttagen av KEKA									
Kurspaketeringstillfälle	Modedesign 180 HP DMODE 2210A 2022-08-29 — 2025-06-08 100% NML Bords									
Antal förväntade deltagare	15									
Antal återbud	4									
Period	Period i ordning									
HT2022	1	15	0	0	0	0	0	0	0	0 (0)
VT2023	2	15	0	0	0	0	0	0	0	0 (0)
HT2023	3	14	0	1	0	0	1	1	0	0 (0)
VT2024	4	13	0	0	0	0	0	2	0	0 (0)
HT2024	5	13	1	1	0	0	0	2	0	0 (0)
VT2025	6	13	0	0	0	0	0	3	0	0 (3)
HT2025	-	1	0	0	0	0	0	14	1	0 (2)