Program Report

Program Name: **Bachelor Program Fashion Design**	Ladok code: **DMODE**
Extension: **180 Credits**	Period: **SS 2024**
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 consdieration of available course reports, Programme council meeting notes, and Study performance statistics.

Analysis of

Student authority and Involvement

Students on Bachelor level in Fashion Design are crucial in their authority to the development of a qualitative and progressive learning environment.

Students are informed about their authority and rights during the Introduction days. The program coordinator lists and elaborates on the rights and responsibilities students have during their studies and what organisations within the university structure they can contact for support. Additionally, a meeting with representatives from the student union is scheduled for them for that matter. It is communicated early on that their voices matter for ensuring high-quality learning experiences.

Students at Bachelor level in Fashion Design are involved in the quality assessment of the study program, and the courses it consists of, throughout the three years of their studies. This is done in three formats*: Term evaluation & program evaluation meetings, program council meeting,* and *course evaluation forms*. As for *Term evaluation & program evaluation meetings*, the program coordinator meets with student representatives from each class twice a year during which they share the experiences of the past term on behalf of the class. Their input provides deeper insights into the learning experiences of courses and their perceived relevance to the education, as well as how the program structures and communicates education-based expectations across different courses.

As the second form of quality assessment, *Course evaluation forms* facilitate capturing impressions and opinions of students with respect to the different courses of their education. While not mandatory, the students are encouraged to complete a Canvas-based evaluation form at the end of each course that provides insights into the perceived quality and relevance of the course content and format, assessment of learning outcomes, and lecture-based experiences. However, improvements can be done in encouraging students to engage in this format of quality assessment, as previous years have shown lower participation rates.

Lastly, student representatives on BA and MA level are invited to join the *Program council meetings*, which are scheduled twice per academic year, together with representative from a partner university and an industry expert of the target field, as well as members of the design department of the University of Borås. During the program council meetings, the program coordinator discusses with the attending members emerging and ongoing developments and challenges within and outside of academia that may impact education in fashion design. The topic and direction of the discussion is partly motivated by the evaluation of the students' feedback of *Term evaluation & program evaluation meetings* and *Course evaluation forms*. Attending student representatives are given opportunity to engage in the discussion and to share their experiences as part of the program.

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 theoretical and practical level 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 environments to strengthen communication skills via presenting one's work as well as receiving and giving feedback in group settings.

DMODE2023 Feedback for Periods 3&4:
The students mentioned that the past term was experienced as challenging and demanding in terms of workload, yet appreciated the quality of learning outcomes that they perceived as relevant to their education. They expressed multiple times that they had

learned much during the courses of that period. Additionally, they appreciated the mix and diversity of courses.

'Dyeing and printing course' was perceived as positive in terms of hands-on activities and assignments, the level of dedication and interest from the lecturers' side, and well-paced time management. Suggested improvements referred to less emphasis on colour theory at the beginning of the course and more integration of fashion-related assignments at the end of the course.

'Design project 1: Virtual construction and design development' was described as positive concerning the diversity and depth of digital technology introduced and conceptualised for design practice, dedication and support of the lecturer, and creative teamwork throughout the weeks. Considerations for improvements entailed changing augmented reality technology with something that relates more to physical material practice and some time between this course and the following course, since both were described as demanding.

'Form and material2: Knit' was described as positive concerning the first half of the course during which knitting techniques were conveyed. The last part of the course was described as problematic as it entailed creating a miniature-version of a garment that could not be included in the later-following design project. That felt like a wasted opportunity for the students.

'Design Project 2: Knit' needs improvement in terms of communication. The students expressed that they did not feel supported well enough by neither the course responsible, lecturers, nor technicians. They hardly met any of them and did not know who to approach to receive knitting-related advices that would have helped them. They also expressed their confusion to learn about machines in the knitting lab that they are not allowed to use during their studies.

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. The first half 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 half 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.

DMODE2022 Feedback for Periods 3&4:
The diversity of courses that were offered during this term was appreciated by the students. Knowing the facilities, staff, and peers at this stage of their studies made the students feel more confident and progression in their studies easier. Remarked as negative was the division of the class that creates a tense atmosphere among the students. That division was described as the result of students with different mindsets and interests not engaging with one another or only in negative ways. The students asked

for support from lecturers to call out negative behaviour among students and to remind them of support structures that are available at the university.

'Portfolio and presentation technique' was appreciated by the students in providing space for openly discussing the fashion design field as a group, good expectation management, and to learn about different presentation techniques. Potential for improvement was pointed out in terms of the lecturer being more knowledgeable in software relevant for creating portfolios and to focus less in discussions on competitions they could apply to. More focus on discussing portfolios and inviting externals from the industry to provide feedback would be appreciated.

'Basic Design 3: Body, dress, nature' was described as positive in terms of providing knowledge in creating tech-packs, which was considered as a relevant skill when applying in the industry and to communicate the production of garments more generally. Remarks on improvements concerned reducing the workload, providing clearer communication and assignments, and to focus on less but therefore more in detail.

'Sustainable business development and product development' was described positively in providing clear communication throughout lectures and assignments in terms of what was expected of them. The students also mentioned that the structure of the course encourages engaging with students from other study fields. Remarked as negative was the company involvement and time plan of assignments. Some companies were note interested in the students' projects which made it difficult for the students to complete certain assignments, given that they required material and information from the companies assigned to them. Lastly, it was expressed that the lecturer(s) in this course need to be more mindful of the terminology that they use, as it may not be clear to students from all study fields.

'Design Aesthetics 2: Principles and perspectives' was described as positive in encouraging topic-related discussions among the students to emerge. Further, the construction assignment and group work were praised for being creative and engaging. Lastly, the structure of the course overall and the assignments was clear and easy to understand.

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.

DMODE2022 Feedback for Periods 3&4:
'Design Project 4: Applied Design' was described as relevant and useful in theory by the students, yet poorly executed in practice. The duration of the course does not always align with the expected duration of an internship by the companies the students applied for. Assignments could be scheduled at the end of the course rather than scattered across the different weeks, as it made it difficult for the students to cope with the demands by the

hosting company and the progression of the course simultaneously. Communication during the course was described as problematic between the students and the course responsible which could have been less opinionated and intrusive from the side of the course responsible.

'Design Methodology 3: Design Research' was considered to be relevant and nicely paced. The course responsible made exercises and assignments engaging and fun. Considerations for improvements included a broader focus on idea explorations to later choose one from rather than developing solely one from the get go. Additionally, design methods could be presented and discussed more deeply rather than solely referring to a name for reference.

'Design Project 5: Specialisation' was described as purposeful and a good build-up for the degree project. Supervision meetings and supervisors were described as supportive that gave meaningful advice to the students. Cohesion among the supervisors' opinions during the seminars was high, allowing for clarity when moving forward. Room for improvement was outlined concerning the program responsible – supervisors communication to be more cohesive and consistent in expectation management. The course would benefit from less seminars to give the students more time for research and development. Lastly, the students wished for better guidance in developing large-scale prototypes that align better with the expectations of the degree project course.

'Degree Project' was described as the most stressful course of the third year. The students expressed not having enough time to work on their designs and wished for fewer seminars to focus on their project development. Communication by the course responsible was strongly criticised by the students. The students described the communication as intrusive, incohesive, and stressful. Lastly, they expressed wanting more examiners or opponents being present during the examination day(s) instead of only one to better cover the breadth of design projects.

'Fashion Communication: Fashion Photography, Styling and Presentation' was considered by the students to be badly placed in the sequence, doing more harm than good. The students wished the course to be removed, or at the very least, moved before the Degree Project course and Design Project 5 course so that they could focus better on their degree project. Content and assignments would need to be changed for the course to be considered valuable by the students (e.g. inviting externals for feedback on degree-project ideas).

Links to research and the industry

Research is considered to be a key element of development and innovation for the program and thus integrated in all courses across the three years of studies. Course responsibles develop new courses and revise existing ones based on their research practice and that of their peers. PhD students are fully involved in teaching on undergraduate level, providing strong connections between research and education-based activities.

Additionally, cooperations with industry experts, ranging from companies to designers, provide opportunity for the students to build connections with the industry, learn how to work in collaborative manner and to consider the needs relevant to industry stakeholders. Both research and industry-related activities strengthen the students' sensibility and understanding for sustainable design practices and the overall need for more considerate

resource management and its communication in the process. The different inputs into the education on undergraduate level encourage students to research and develop design strategies responsive to today's challenges in the labour market, strengthening their positioning 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
- Digital material lab

Recommendations for future development suggest including more digitisation strategies, ranging from tools such as body scanners, 3D printers, and a broader variety of 3D CAD software to better prepare the students for a changing landscape in the fashion design field that affects academia and the industry alike. This 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.

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.

To build on the strengths of the program, a interdisciplinary work group has been established to establish a lab specialised in digital workflows that unifies the interests from design, management, and textile technology.

Fashion Design 180hp (DMODE)

1st year (60hp)

Period 1	Period 2		Period 3		Period 4	
Form and Material 1: Body and Structure (15hp)	Design Methods 1: Design Development (7,5hp)	Design Aesthetics 1: Past and Present (7,5hp)	Dyeing and Printing (4,5hp)	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	
Design Methods 2: Sensory Design (7,5hp)	Body, Dress, Grafic (4,5hp)	Experimental Weave (4,5hp)	Design Project 3: Specialisation (13,5hp)	Portfolio and Presentation Techniques (7,5hp)	Form and Material 3: Body, Dress, Natur (7,5hp)	Design Methods 2: Perspectives and Principles (7,5hp)	Sus. Development and Business Development (7,5hp)

Recommended period for exchange studies

3rd year (60hp)

Period 1	Period 2		Period 3	Period 4
Design Project 4: Applied Design (18hp)	Design Methods 3: Design Research (7,5hp)	Fashion Communication: Photography, Styling, and Presentation (4,5hp)	Design Project 5: Specialisation (15hp)	Degree Project (15hp)
Design Project 4: Design Assignments (18hp)				

Rapport Genomströmning kurspaketeringstillfälle
Aktuell tidpunkt ############ Uttagen av ANBY
Kurspaketeringstillfälle Modedesign | 180 HP | DMODE | 1210A | 2021-08-30 — 2024-06-02 | 100% | NML | Borås

Antal förväntade deltagare 15
Antal återbud 4

Period	Period i ordning	Registrerade	Endast omregistrerade	Tillkommande, byte	Tillkommande, senare del	Uppehåll	Avbrott	Bortfall	Avgående, byte	Avklarad	Examen
HT2021	1	15	0	0	0	1	0	0	0	0	0 (0)
VT2022	2	14	0	0	0	1	0	0	0	0	0 (0)
HT2022	3	14	0	1	0	0	1	1	0	0	0 (0)
VT2023	4	14	0	0	0	0	0	1	0	0	0 (0)
HT2023	5	15	0	1	1	0	0	2	0	0	0 (0)
VT2024	6	14	0	0	0	0	0	3	0	0	4 (4)
HT2024	-	0	0	0	0	0	0	17	0	0	1 (1)