



Program Report

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| Program Name: Bachelor Program Fashion Design | Ladok code: DMODE |
| Extension: 180 Credits | Period: HT24 – VT25 |
| 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 program’s development. The program 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 program evaluation meetings, program council meetings, and course evaluation forms.*

In the *semester and program evaluation meetings*, held twice a year, the program coordinator, together with a colleague, 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 program.

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, *program council meetings*, held twice per academic year, bring together student representatives from both BA and MA levels, a representative from a partner university, an industry expert, and members of the University of Borås' design department. During these meetings, the program 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.

DMODE2024 Feedback:

The pacing and structure of the courses within the first-year studies were described as positive. Students expressed a clear progression of the courses and how they built upon each other. While the first semester started more slowly, the pacing and workload of the second semester was described as higher in comparison. The content within the courses was described as useful, whereby more creative freedom in the courses of the second

semester were particularly appreciated. Moreover, shared reading courses with students from other programmes were appreciated with the request for more shared activities throughout the education.

'Form and Material 1' was described as providing knowledge that felt meaningful to the study subject. While the material science part was described as useful, it was particularly the pattern construction course unit that was highly appreciated by the students and its practice-based assignments. Suggestions for improvement concerned emphasising experimental draping activities over historical garment draping techniques.

'Design Methods 1' the course was generally described as positive with particular emphasis on the industry collaboration with LINDEX. Working in pairs and based on company-provided design briefs was experienced as rewarding and meaningful. Suggestions for improvement concerned more critical feedback from external designers and course supervisors, as well as including a design task to develop a design prototype.

'Design Aesthetics 1' was highlighted for its well-organised lectures and group-based activities. The course content felt insightful in the context of the fashion industry's past and present. Possibilities for improvement were mentioned regarding the placement and complexity of assignments over the Christmas time.

'Dyeing and printing course' was regarded positively for its practical exercises and assignments, the lecturers' strong engagement and enthusiasm, and the well-balanced pacing of the schedule. Suggestions for improvement included reducing the initial focus on colour theory and incorporating more fashion-oriented assignments toward the end of the course.

'Design project 1: Virtual construction and design development' was described as positive in terms of knowledge acquisition of digital technology for design practice artistically, conceptually, and technically. While perceived as demanding at times, the course felt rewarding concerning the degree of design practice and artistic freedom involved. Suggestions for improvement revolved around clearer communication between the lecturer and examiner and more supervision time at the end of the course.

'Form and material2: Knit' was described as clear in setup and structure, and supervision meetings with the technician were greatly appreciated. Points for improvement concerned reducing the number of required knit samples to be produced by the students and video-recorded tutorials of different knitting techniques the students could access via Canvas.

'Design Project 2: Knit' was well regarded for the support provided by the technician as well as for the quality of supervision provided by the lecturer. Concern was mentioned about the temporal absence of the technician, during which the students had wished for alternative support.

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.

DMODE2023 Feedback:

The students appreciated that they learn different techniques throughout the programme, 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). Suggestions for improvement concerned the perceived high workload during Period 4 of the second year, caused by two courses running simultaneously (see below).

'Design Methods 2' was described positively in terms of its structure and quality of lectures. Yet, the company collaboration was met with mixed perceptions, and the course content and assignments were described as misaligned with the artistic direction of previous courses. Moreover, more structured supervisions were requested by the students as further improvement.

'Body, Dress, Graphic' was appreciated for its content, structure, and quality of lecturer-student interactions. Hands-on activities and open experimentation were highly regarded, so was the quality of feedback given by the lecturer. Suggestion for improvement focused on the need for better aligned communication between the lecturer and technicians of the print lab.

'Experimental Weaving' was commended for its very clear structure, good communication, and level of preparation. Moreover, weaving was described by the students as an intriguing technique to pursue beyond the course, which misaligned with the regulations of lab accessibility due to insufficient training provided in the programme. Moreover, communication between the lecturer and technicians concerning the introduction and use of machines.

'Design Project 3: Specialisation' was remarked as positive in giving students creative freedom for their design project and for the clear communication from the lecturers' side. Moreover, swapping supervisors during one seminar was described as an effective method to provide fresh feedback on the students' work. Suggestion for improvement mainly revolved around the inclusion of academic writing at an earlier stage of the course, given that the students felt not well prepared for the level of quality of writing expected from them.

'Portfolio and presentation technique' was generally well perceived by the students for the lecturer's clear, transparent, and committed engagement with the students. Moreover, the course content was deemed important by the students, and the provided feedback was considered helpful and considerate.

'Basic Design 3: Body, dress, nature' was appreciated for conveying knowledge with a focus on functionality. Suggestions for improvement were targeting clearer course structure, workshops better aligned with the course content, and assignments more specific to performance wear and functional aspects of garments. Moreover, the students expressed interest in more training in developing tech-packs and reduced amount of lectures.

'Sustainable business development and product development' was described as requiring improvement to better align with the perceived quality and alignment of other

courses in the programme. The students expressed feeling excluded from the content and progression of lectures, due to the use of terminology and concepts they were not familiar with and that seemed particular to other knowledge domains. Moreover, the demands on the students, in terms of assignments and expected workload, were described as too high, given that the course runs half-time together with the following-listed course, while the expected time commitment seemed equal to a full-time course. Lastly, more design-specific tasks were asked for to better integrate the knowledge specific to design students in collaborative group projects with students from other programmes.

'Design Aesthetics 2: Principles and perspectives' was generally very well perceived by the students, based on clear and thoughtfully curated class discussions that made theoretical knowledge feel relevant and tangible. Practice- and theory-based assignments were well balanced and paced. Only remark for improvement concerned the mixing of practice- and theory-based activities in the course rather than keeping them separate.

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:

The year was described as well structured in how the courses directly built on each other, guiding the students to develop their degree project in a clear manner. Yet, the second half of the academic year was described as stressful in terms of expected workload, its complexity and scale.

'Design Project 4: Applied Design' was described as providing important real-life insights within the scope of an internship at a fashion company or studio. Yet, the internship period was described as being too short, making it difficult for students to find a brand they wish to intern at, as those brands often require them to stay for longer than what is accommodated within the programme. Furthermore, course communication was described as unclear at times and assignments as not being communicated early enough for students to effectively plan their work schedule and study assignments.

'Design Methodology 3: Design Research' was perceived as very clear in structure, content, and information layout. The placement of the course before the Christmas break allowed the students to reflect on how they wish to continue in their degree project over Christmas, making them feel well prepared. Suggestions for improvement concerned clearer communication of producing samples throughout the course and the inclusion of individual supervision meetings for more in-detail feedback.

'Fashion Communication: Fashion Photography, Styling and Presentation' was appreciated for conveying knowledge on styling outfits and communicating design outcomes effectively in the format of fashion photography. The students expressed wanting more time with the lecturer, as her feedback was perceived as very valuable to

them. Moreover, it was suggested to invite an external professional stylist to share field-specific insights on how to style garments effectively.

'*Design Project 5: Specialisation*' was appreciated for putting emphasis on design exploration early on in the course, as well as for how well practical and written assignments were placed throughout the course, making it easy for the students to focus on different aspects of their projects and the required deliverables. Suggestions for improvement highlighted better aligned communication of supervisor feedback and comments from the examiner, and clearer communication of assignments and evaluation criteria by the course coordinator.

'*Degree Project*' was described as generally very stressful, due to a number of reasons: Not passing the previous course caused the students to have less time for the degree project, which in itself was described as already very demanding. The available time in this course was further reduced for those who were enrolled in an extra-curricular design project. Apart from time-related constraints, the students wished for more specific guidance by the supervisors, as they felt being mostly dependent on themselves. Moreover, the conditional pass given to some students was described as increasing the level of uncertainty and stress.

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.

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)

2024

| 1st year (60hp) | | | | | |
|---|--|---|--|---|--|
| Period 1 | | Period 2 | | Period 3 | |
| 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 | |
| Design Methods 2: Sensory Design (7,5hp) | Body, Dress, Graphic (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) | | | | |

| <div> <div>Resultatuppföljning</div> <div>Tidpunkt för export</div> <div>Utbildning</div> <div>Tillstånd</div> <div>Sorteringsordning</div> <div>Antal studenter med maxpoäng:</div> </div> <div> <div>2025-10-07 09:14</div> <div>Uttagen av: SAAS</div> <div>Modedesign 180 HP DMOE 2210A 2022-08-29 — 2025-06-08 100% NML Borås</div> <div>2210A</div> <div>Ej påbörjad; Pågående; spår finns; Ej pågående; pga inaktivitet</div> <div>totalGodkandOmfattning, fallande; personnummer, fallande</div> </div> <div>4</div> | | | | | | | | | | | |
|--|---------------------------------------|--------------------------------------|--|-----------------------|-----------------|-------------------------------------|------------------------------------|---|--------------------------------|--|----|
| Kod (Kurspaketeringstillfälle) | Standardum (Kurspaketeringstillfälle) | Slutdatum (Kurspaketeringstillfälle) | Studietakt(%) (Kurspaketeringstillfälle) | Tillstånd (Tillstånd) | Period (Period) | Totalt (Resultat på kurspaketering) | Enhet (Resultat på kurspaketering) | Varav tillgodoräknat (Resultat på kurspaketering) | Deltagande (Flera deltaganden) | Behörighetsvillkor finns (Hinder mot registrering) | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 180 hp | 180 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 180 hp | 180 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 180 hp | 180 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 165 hp | 165 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 165 hp | 165 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 165 hp | 165 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 165 hp | 165 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 165 hp | 165 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 6 | 150 hp | 150 hp | 0 | | | |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 5 | 145,5 hp | 145,5 hp | 0 | Ja | | Ja |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Ej pågående, pga inak | 3 | 76 hp | 76 hp | 0 | Ja | | Ja |
| 2210A | 2022-08-29 | 2025-06-08 | 100 | Pågående, spår finns | 2 | 57,5 hp | 57,5 hp | 0 | | | |