



## Program Report

<b>Program Name:</b> <b>Bachelor Program Textile Design</b>	<b>Ladok</b> <b>Code:</b> <b>DTDES</b>
<b>Extension:</b> <b>180 Credits</b>	<b>Admission round</b> <b>2021</b>
<b>Program Coordinator:</b> <b>Margareta Zetterblom</b>	

### ***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 is based on available Course reports, Programme council meeting notes and study performance reports.

### ***Analysis of:***

#### **Student Authority and Involvement**

Students at the Bachelor level Textile Design are involved and considered as equal component for the development and progression of the three years education program. All students are pre-informed about the possibilities of affecting the content and development of the program during introduction days in the start of their first year. The introduction to the key student support is thoroughly shared with students by program management and student union. During the program introduction, students are informed about their rights as a student and their responsibility for the development of a good education environment around them.

To provide an opportunity to students to influence the education for developments, each semester and study year ends with feedback from class representatives of each year concerning the content and implementation of each course during the current semester. To make sure the education is educating attractive textile designers class representatives, teacher representatives and professional designers are jointly invited as board members for program board meetings twice a year. The feedback from class representatives has been taken as a benchmark for future developments and improvements of the program. However, corrective action to an immediate change can also be taken to facilitate an on-going study plan.

The education study plan is designed to achieve a systematic and progressive responsibility among students. Course evaluation is a mandatory requirement for each course to collect student feedback and develop the course for next year accordingly, Through course evaluations students has an opportunity to provide their individual feedback to the course

managers.

For the class HT21, a high rate has been observed for the program evaluations and the feedback through class representatives during semester evaluations was continuously collected for all courses as well to be included in education plan.

### **Content, Forms of Teaching, Examinations and Progression**

The three-year program covers to a large extent practice-based design projects, design methodology, basic theoretical knowledge about textile construction techniques as well as deepening of a selected textile construction technique. Sustainability is a read thread in all courses in the textile design education. These elements are further transformed and integrated into the courses with a progressive approach from basic level to exam work on an more advanced level.

**1<sup>st</sup> Year of Education** provides basic courses in textile material knowledge and colour theory as well as basic form investigation in textile materials. Design methodology and surface design is also part of the first year to create a strong foundation for students to understand textile design processes and overall general understanding of the profession as a textile designer. Sustainability is a key initiative to be integrated from first course and follow on by distributing relevant contents for each basic course. At first year of studies, program students learn both basic form- and design knowledge and design methods which create a toolbox to be used in the next level of education. Teachers at first level concentrate on relevant pedagogical ways to educate program students. Diversified forms of teaching which includes lectures, seminars, workshops and laboratory work is included to create a conceptual understanding of textile design processes to develop textile designs and also to understand how to work with sustainability from different perspectives. Examinations are designed not only to evaluate the learning outcome from each course but also as a resource for additional leaning. Example of formats are, presentation of work books, group presentations, presentation of a written assignment and presentations of group assignments. Group work also enables program students to develop as a team and work in a more collaborative way.

#### **HT2021 – feedback from students**

##### **Form and material 1: expression and structure**

Studenterna tyckte det var bra att det var ett högt tempo, och att få lära sig hur workshops fungerar redan från början av utbildningen. Workshopen om non-woven och dess möjligheter till olika uttryck var bra att börja med eftersom alla hade samma nivå på sina bakgrundskunskaper. Färgläran i början av kursen var alltför teoretiskt, istället mer teoretisk färglära i senare delen av kursen. Materialläran i kursen gav grundläggande kunskaper.

##### **Technique and expression: aftertreatment, dyeing and printing**

Övervägande positiv feedback gällande labbar och workshops. En del var på zoom vilket studenterna upplevde negativt. Studenterna kände att lärarna var intresserade av deras arbeten.

#### **VT2022 – feedback from students**

##### **Design methodology 1: design development**

In general, the students were pleased with the lectures, and workshops. There were a lot of workshops in the course, most of them quite short. The students would have liked to

have one day between the workshops to have more time to develop the portfolio. There was focus on doing a digital presentation for each workshop, since the presentations were on zoom. The students thought presentations on Campus should have been better.

### **Design aesthetics 1: history and contemporary design**

Not a good planning of the course. Too low level of the teaching and tasks. It was hard to know what was expected from the students. The schedule for the tasks was complicated. The students missed a lecture which should have given the students an overview of design history. The students had wanted both an overview and some in depth knowledge about specific textile design époques. The course is today changed according to the feedback from the students.

### **Form and material 2: material and expression**

Good planning of all weeks in the course. Good planning and a good tempo in the course. The students tested to do bigger things and wrote reflections. Good to think a bit and reflect. The use of Canvas was good, good overview and easy to find everything. Good feedback from the teacher, something the students missed in some of the previous courses. Workshops: From 2D to 3D-good workshop, Bioplastics. Good to learn and experiment and then design an object- good planning.

### **Design project 1: pattern, surface and form**

The course PM could have been more precise, the course responsible could have written the instructions on a lower level. WS1 at Palmhuset – all students liked it but missed a joint time where all did the same thing, WS2 about 3D: was inspiring. Good to just start to work and explore, WS3 Big scale: a good workshop where the students learned a lot and it was fun! WS4 based on book by Vucious Wong: good with eye opening exercises thought the students. Mid seminar: the students did not understand the importance of the seminar – the teachers should have explained about the seminar more in advance. Good with an early supervision in the course. The students wanted the print technicians to take part in the supervisions. The set up in the labs worked in a good way- perhaps a bit unclear in the Sublimation print.

**2<sup>nd</sup> year of Education** enables program students to apply the basic knowledge gained from 1<sup>st</sup> year. Many of the courses are designed are project based during the second year. The aim of second year of the education is to give the students basic knowledge in textile construction techniques such as knit and weave. During the second year the students also study design methodology and design aesthetics on a more advanced level. The pedagogical method use at second year is based on design projects with group- or individual supervision. At second year of education, students should be able to work on a more advanced level when it comes to sustainability aspects of design which they apply in each course. Cross sectional approach is also applied at second year of education through which the program students work with other program students in groups to develop sustainable business model and product development.

### **HT 2022 - feedback from students**

#### **Technique and expression 2: knit and tricot**

Teoridelen fungerade bra, och det var bra material till tentan med en erfaren lärare. Doubuie-maskinerna användes på ett ganska strikt sätt och det var bra. Experimentell del på Silver Reed – bra tekniker i labbet. Högre tempo i kursen men det var bra, lite stressigt men OK.

#### **Design project 2: elasticity and structure**

Tråkigt att läraren undervisade en del på distans, fungerade men var lite tråkigt. Otydligt vilka maskiner som kunde användas i labbet – teknikerna skulle behövt veta vad uppgiften

var. Genomgången av maskinerna kunde varit tidigare i kursen.Handledningen var bra, men de kanske skulle varit färre men längre. Designprojektet var kortare, jämfört med printprojektet. Alla designprojekt ska ändras så de är lika långa.

### **Design aesthetics 2: perspective and principles**

Kort kurs, tre veckor. Studiebesöket i kursen uppskattas-var hos Eva Hild. Studenterna upplevde att de fick kämpa med referenser, och att skriva om designprocessen på ett akademiskt sätt

### **Textile communication and portfolio design**

Kursen var nödvändig, men kunde placerats tidigare i utbildningen. Studenterna föreslog att kursen, om den var placerad i ettan, kunde handla om hur man kunde kommunicera det stora designprojektet i print design.

### **Design methodology 2: contemporary art and textiles**

Designmetodik där studenterna arbetade med att formulera egna metoder under en vecka, vilket kunde ha komprimerats. Large scale installation workshop, var grupparbete med tydlig uppgift vilket var bra. Bra med medverkande konstnärs input vid handledning och presentation, använde hennes textil, det uppskattade studenterna.

### **VT2023 –feedback from students**

#### **Technique and design 3: weave and scale**

Bindningsläran var svår att följa, eftersom läraren var svår att följa. En del berodde på språkförvirring (engelska och svenska). Studenterna upplevde att det var osynkat mellan tider i labbet och kursens upplägg. Det var problem med tid i handväven, varpar inte färdiga, man måste ta för sig för att få tider i kursen! Bra organisation av delen där studenterna gjorde provvävar, studenterna fick ut många prover vilket det tyckte var bra. Studenterna upplevde att kommunikationen mellan lärarna var dålig i kursen. Studenterna hade önskat mer tid för planering av sina projekt. Feedbacken var ibland oklar-lite fokus på design och mer fokus på vävtekniska delar och bindningar. Studenterna hade önskat tydligare hållpunkter eller inlämningstider i kursen för väva prover, experiment i handväven, och designprojektet.

#### **Design aesthetics 3: critique and assesment**

Studenterna hade tid för reflektion, och tid att utveckla idéer. Studenterna skulle velat ha tillgång till labben. Tydligare förväntningar på presentationer och examinationer och information om vad studenterna blir bedömda på önskades. Att studenterna fick diskutera kritik vilket var bra.

#### **Sustainable business- and product design**

Bra idé med kursen, att samläsa med andra program och att den går på 50%. Bra tankar men studenterna upplevde att det inte fungerade i verkligheten. Föreläsningarna kändes inte relevanta – ville fått exempel på projekt med hållbarhet i fokus som fungerat. Förslag från studenterna att bjuda in företag som jobbar på ett nytt utvecklande sätt. Workshopen med Navet var uppskattad. Studenterna upplevde att de inte fick mycket hjälp med grupparbetet, t.ex. vem som skulle ha hand om vilket ansvarsområde. Studenterna hade önskat hjälp med att komma igång med grupparbetet, och hitta sina roller. Det upplevdes som att man inte tog tillvara de olika kunskaper de olika programstudenterna hade med sig in i grupparbetet.

**3<sup>rd</sup> year of Education** offers student to opt for an internship in Sweden or abroad. During the third year the students choose themselves one technique or a combination of techniques where they get more advanced knowledge. The chosen technique and a well formulated design idea is realized in the exam work. Students are also intended to practice

more of academic reporting and literature reviews during 3<sup>rd</sup> year courses which support significantly to the quality of their final thesis.

#### **HT2023 – feedback from students**

##### **Design project 4: internship**

Length of the course is 12 weeks – the students had wished to have a longer course because it would have made it easier to get a good placement during the internship. During the internship the students worked with a number of assignments. The students found that it was difficult to do school assignments in parallel to the internship tasks. The students had wanted the course responsible to talk to the internship placement once a week, to be informed about how each student was doing. The students though there was little communication between the companies and the teachers. Expectations from the company should be interesting for us to know

##### **Design methodology 3: design research**

A lot of different parts and forms of teaching in the course. It was hard for the students to start to think about completely new and different subjects after the internship. Good workshops in the course. It was also good to read other students works.

##### **Exhibition design**

During the course the students should visit one museum or one exhibition and reflect on the exhibition design. This was appreciated by the students. There was also work in groups and a written assignment.

#### **VT2024 – feedback from students**

##### **Design project 5: specialization**

###### Weave

A lot to learn and also in the same time formulate a concept. There was a technical specialization first in the course, then concept development. Hard to write text because things changed a lot during the course, but good to write about the technical process and good to work with references. There was a LOT to learn in the course, for example three different ways to work with the jacquard loom.

###### Print

Good with mini workshops. Late in the course there was an introduction to CLO3D + embroidery, which the students though were good. This could have been placed in the first printing course in year one as well.

###### Knit

Not so much time with the technicians, the students were disappointed. There was neither so much machine time. The student felt dependent on the technicians and not as independent as they had wished.

##### **Exam project Textile Design**

External supervisors in the exam work were wanted by the students. There were three seminars in the course, the students thought the content of the first two seminars were clear, but the 3<sup>rd</sup> seminar was more unclear. The teachers should be clear about the feedback, how the students should take on board the feedback. The teachers could have been more critical earlier in the specialization course. For the opposition during the exam presentations the students thought the invited opponents were good. There were questions on the context of the work – the students thought they should have been encouraged to think of this earlier in the exam work.

#### **Links to Research**

Research is considered as a key element of development and innovation for the students and thus integrated in a majority of the courses across all three years. The course

managers intend to design the course contents to include research as an integral part of the learning outcome. PhD students as well as internal and external researchers are engaged as teachers, or for the arrangement of workshops in several courses to link the education with feedback from researchers. Program students are also offered opportunities during the three academic years to work with companies as interns or in design projects. In this context students provide solutions according to the companies' requirements. These different pedagogical methods provide a good relationship for students to collaborate with textile industrial designers or design studios. Sustainable development in the textile industry encourage students to research alternative design development methods.

### **Resources**

Future sustainable textile design entails a need for a number of resources to develop the knowledge needed to meet future requirements. For example, it requires new forms of IT-based knowledge of software for optimization of design development methods in the field. To achieve these learning objectives, the courses are designed to educate students in the most important software tools in the textile design area. CAD programs with a specific purpose for design are introduced already during the first year of education (Photoshop, InDesign and Illustrator). Students learn Adobe design software an later in the education software for various more advanced product development purposes (CLO3d, Adobe substance) to ensure learning objectives for product design development and innovation. However, there is still more room to introduce more IT-based software in the education and more students in the program evaluation also addressed the need to learn more software in response to how the education could be improved.

Below mentioned laboratories are frequently utilized for completion of individual and group design projects:

- Digital Lab
- Spinning and non-woven Lab
- Knitting Lab
- Weaving Lab
- Color, print and finishing Lab
- Stitching Lab
- Textile material testing Lab
- Tuft Lab

Future recommendations are that the electronic lab and the 3D lab could be used to introduce more challenging and innovative opportunities for students. Collaboration with Do Tank is important to improve students' learning regarding sustainable product development technology.

### **Utility and Readiness for Professions**

The education leads to significant knowledge and skill within the area of textile design. The students will be able to influence and develop working life in an innovative sustainable way. The education is designed to enable students to get work in a wide subject area. Alumnus working in different textile design sectors are invited to share their experiences with the program students.

## **Prospective Alteration Initiatives**

The program manager is intended to continuously develop the curriculum based on future requirements. New programs are undergoing development at the Swedish School of Textiles and currently the program manager along with assigned working groups are working to revise program curriculum to keep the program relevant to program goals and the professional working life of a textile designer. At the moment the textile design education is revised and changes are under development.

### Förslag på ny utbildningsplan för Textildesign BA – DTDES

(ändringar och nya kurser markerade med grönt)

#### **Årskurs 1**

Period 1

Parallella kurser

- **Textil baskurs**. Ges på halvfart - gemensam kurs för alla BA utbildningar
- **Materiallära**. Ges på halvfart - MD+TD samläsning

**Färglära**. Kursen planeras som en mer designorienterad kurs än den kurs i färglära som nu ges på programmet.

Period 2

Parallella kurser

- Designestetik 1. Ges på halvfart (skulle kunna samläsas TD+MD). Planeras som en teoretisk kurs.
- Form och Material ges på halvfart. Planeras som en praktisk kurs.

Designestetikkursen är ett planeras som en teoretisk kurs i design/konsthistoria. De teoretiska kunskaperna omsätts praktiskt i Form och Materialkursen med form och materialövningar utifrån ett historiskt sammanhang. Skulle kunna vara en kurs men det blir tydligare för studenterna med två separata kurser.

Designmetodik 1, grundläggande designmetodik.

Period 3

Väv. Två baskurser 5hp teori+5hp design, där designkursen inte planeras som ett fullskaligt designprojekt, utan applikation och designutveckling i mindre skala.

Period 4

**Tryck**. Två baskurser 5hp teori+5hp design, där designkursen inte planeras som ett fullskaligt designprojekt, utan applikation och designutveckling i mindre skala.

#### **Årskurs 2**

Period 1

Designestetik 2. En kurs med fokus på kritik och bedömning.

Designmetodik 2. Kursen planeras att genomföras tillsammans med ett företag och en free-lance designer. Det bjuds in ett kommersiellt textilföretag och en freelancer som arbetar med egna uppdrag inom designer/konst att medverka i kursen. Studenterna får prova olika typer av designmetodiker.

Portfoliokurs. Förbereder och utvecklar portfolio för att användas när studenterna söker praktikplats.

Period 2

Trikå. Två baskurser 5hp teori+5hp design, där designkursen inte planeras som ett fullskaligt designprojekt, utan applikation och designutveckling i mindre skala.

### Period 3

**Specialisering.** Innehåll som nuvarande specialiseringskurs, ett mini-examensprojekt. I kursen planeras att studenterna ska ha möjlighet att arbeta med sina projekt i flera labb, att kunna kombinera t.ex. jacquard (vävlabbet) och print (trycklabbet).

### Period 4

#### Parallella kurser

- Hållbar produkt- och affärsutveckling. Ges på halvfart. Alla BA utbildningar på THS samläser kursen.
- Designestetik 3. Ges på halvfart. Kursen planeras fokusera på olika internationella estetiska designperspektiv inom textildesign.
- Textil kommunikation. Ges på halvfart.

### Årskurs 3

#### Period 1

Praktikkurs. TD och MD samläser kursen. Kursen är förlagd på olika praktikplatser som studenterna väljer själva.

#### Period 2

Designmetodik 3. Kursen fokuserar på metoder inom designforskning.

#### Utställningsdesign

#### Period 3

**Konstnärligt utvecklingsprojekt.** Kursens fokus planeras vara på individuell konstnärlig utveckling. Ämnen som hand-skiss, digital skiss, utveckling av färgarbete, materialskiss i olika tekniker på handmaskiner ingår i kursen. Också att skissa och utveckla ett koncept för examensarbetet.

#### Period 4

#### Examensprojekt TD

Based on the findings during Program quality audits, the level of scientific writing is observed as improved. However, a continuous improvement in this matter will remain in the planning. One strength is the program's scope with a broad knowledge base and with a profile that is unique. It is characterized by the fact that it provides a good understanding of the entire process, from design idea, to the production of textiles. Overall, the education provides a good knowledge base with theory and practice. The education is based on practical design work where the students design and work with physical prototypes themselves.



# Current Sequence diagram Textile Design

**Textildesignutbildning**  
 Läsår 1  
 DTDES 2023/2024 Klass: DTDES23 180 Hp  
 Ladok-kod: DTDES 2023/2024 Klass: DTDES23

Nr	Kurs	Ansvar	Ex.	Laddkod	Hp	Verkstad
1	Form och material 1: uttryck och struktur	RITA	MZE	AXIUS1	15hp	HV+B1
2	Teknik och uttryck 1: färgen, tryck och belysningsdesign	TOK	TOK	AXIFTL	13.5hp	TR+B5
3	Designmetodik 1: designutveckling (TD)	MZE	TOK	AXIDU2	8hp	
4	Designmetodik 1: färgen och struktur (TD)	EFA	EFA	AXIDH1	4.5hp	
5	Förm och material 2: material och uttryck	RITA	UR,RITA	AXIAC1	6hp	TR+HV+B4
6	Designprojekt 1: insamling och form	TOK	MAGE	AXIYF3	12hp	TR+B4

Period 1												Period 2												Period 3												Period 4																																															
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21

Legend: **1-4** = veckofärdstämning **1-4** = kvartstid **1-2** = halvtid **1** = helvtid **V** = valbar

**Textildesignutbildning**  
 Läsår 2  
 DTDES 2023/2024 Klass: DTDES22 180 Hp  
 Ladok-kod: DTDES 2023/2024 Klass: DTDES22

Nr	Kurs	Ansvar	Ex.	Laddkod	Hp	Verkstad
1	Teknik och uttryck 2: sticka och trikå	KLA	KLA	AXITS2	7.5hp	TR+VE+B5
2	Designprojekt 2: elastiser och struktur	KLA	KLA	AXIDP2	7.5hp	TR+DM+B5
3	Designmetodik 2: perspektiv och principer (TD)	EFA	EFA	AXIDA1	4.5hp	
4	Förbiö Textildesign	TMA	TMA	AXIOR2	3hp	
5	Designmetodik 2: samrådskonst och textil	ERLE	MZE	AXIDM2	7.5hp	
6	Teknik och design 3: vävstruktur och akas	Sigmar	MZE	AXIVS3	15hp	TR+AV+B5
7	Designmetodik 3: kritik och bedömning (TD)	EFA	EFA	AXIDB5	4.5hp	
8	Hållbar utveckling och produktutveckling	AESH	AESH	51HB01	7.5hp	FA+TR+KO+B1
9	Textil kommunikation	TMA	TMA	AXITK3	3hp	

Period 1												Period 2												Period 3												Period 4																																															
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21

Legend: **1-4** = veckofärdstämning **1-4** = kvartstid **1-2** = halvtid **1** = helvtid **V** = valbar

**Textildesignutbildning**  
 Läsår 3  
 DTDES 2023/2024 Klass: DTDES21 180 Hp  
 Ladok-kod: DTDES 2023/2024 Klass: DTDES21

Nr	Kurs	Ansvar	Ex.	Laddkod	Hp	Verkstad
1	Väva kunter	TOK	TOK	AXITD2	18hp	
1a	Designprojekt 4: tillämpad design	TOKSAKO	TOK	AXIDU4	18hp	
1b	Designprojekt 4: designutveckling	TOK	DDU	AXIDF1	7.5hp	
2	Designmetodik 3: designutveckling (TD)	TMA	TMA	AXIUD1	4.5hp	
3	Utställningsdesign	TOK	MZE	AXISF2	15hp	TR+TH+TE+TM+HV+AV+B4
4	Designprojekt 5: specialisering	MZE	DDU	AXIEK3	15hp	TR+TH+TE+TM+HV+AV+B3
5	Examensarbete textil design					
1a, 1b Samlok med DMODE18						
3. samlok förvärt med DMODE18						

Period 1												Period 2												Period 3												Period 4																																															
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21

Legend: **1-4** = veckofärdstämning **1-4** = kvartstid **1-2** = halvtid **1** = helvtid **V** = valbar

# New Sequence diagram 2025 Textile Design

	Period 1				Period 2				Period 3				Period 4			
<b>Kurser åk 1</b>																
Textil baskurs	1/2	1/2	1/2	1/2												
Form och material 1	1/2	1/2	1/2	1/2												
Färglära																
Designestetik 1					1/2	1/2	1/2	1/2								
Form och material 2					1/2	1/2	1/2	1/2								
Designmetodik 1																
Väv bas																
Tryck bas																
<b>Kurser åk 2</b>																
Designestetik 2																
Designmetodik 2																
Portfolio																
Trikå bas																
Specialisering																
Hållbar affärs- och produkt utv.																
Designestetik 3																
Textil kommunikation																
<b>Kurser åk 3</b>																
Praktik																
Designmetodik 3																
Utställningsdesign																
Konstnärlig utv. arb.																
Examensprojekt																



## | Borås

Tillstånd (Tills Period	Perio	Totalt (Result	Enhet (Result	Varav tillgodc	Deltagande (Flera deltagan
Pågående	6	180 hp		0	
Pågående	6	180 hp		0	
Pågående	6	180 hp		0	
Pågående	6	177 hp		0	
Pågående	6	174 hp		15	
Pågående	6	168 hp		58,5	
Pågående	6	165 hp		0	
Pågående	6	163,5 hp		0	
Pågående	6	160,5 hp		7,5 Ja	
Pågående	6	132 hp		43	
Pågående, sp	4	41 hp		0	

den)