

Program Report

Program Name: Bachelor Program Textile Design	Ladok Code: DTDES
Extension: 180 Credits	Period: HT24 - VT25
Program Coordinator: Margareta Zetterblom	

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 statistics.

Analysis of

Student authority and involvement

Students in Textile Design are involved and considered as an important component for the development and progression of the education. All students are informed about their possibilities of affecting the content and development of the program during two introduction days. The students are informed by the program coordinator about their rights as students and their responsibility for the development of a good education environment.

Students at Bachelor level in Textile Design are involved in the quality assessment of all courses in the study program throughout the three years of their studies. This is done in three formats: semester evaluations, Program Advisory Board meetings and course evaluations.

To make sure the education is educating attractive textile designers student- and teacher representatives discuss the program together with professional designers invited as board members to the Program Advisory board meetings twice a year. The feedback from student 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.

To provide an opportunity to students to influence the education for developments, each semester and study year ends with feedback from class representatives from all classes concerning the content and implementation of each course during the current semester.

In the end of each course a course evaluation is performed to collect student feedback of the design and content of the course. Based on the answers from the course evaluation the course can be develop for next year accordingly. Through course evaluations students have an opportunity to provide their individual feedback to the course managers anonymously.

Content, forms of teaching, examinations and progression

The three-year program covers practice-based design projects, design methodology, basic and advanced technical knowledge of textile construction techniques. Sustainability and circularity are perspectives on design integrated in all courses in the education. These elements are integrated into courses from basic level to exam work on an advanced level.

1st 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 techniques (dyeing-, printing and after treatments) is also part of the first year, courses that provides a strong foundation for students to understand textile design processes and a general understanding of the profession as a textile designer. Sustainability is a key subject to be integrated from the first course, followed up by distributing relevant content for all basic courses. During the first year of studies, program students learn experimental ways to work with the basics of textile design and design methodology which works as a toolbox to be used in the next level of education. Diversified forms of teaching which includes lectures, seminars, workshops and laboratory work is included to create an understanding of textile design processes, and also how to work with sustainability from different perspectives. Examinations during the first year are designed to evaluate the learning outcome from each course, but also as a resource for additional learning. Example of formats are, presentation of work books, group presentations, presentation of written assignments and presentations of individual design projects.

DTDES2024 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: expression and structure

The first part of the course *Materials Science* was a good as the initial part of the course. This part was shared with the Fashion students, the students thought this was valuable. The students learned a lot about different fibres, and the group project worked well thanks to the mixed composition of the groups. However, it could have been beneficial to have slightly larger groups. The written exam was clear, with well-formulated overarching questions that were easy to understand. During the course, it would have been helpful to work with more applied questions in groups, to further connect theory to practice. In *Colour Science* part of the course, the teaching was sometimes difficult to follow as the pedagogy was not always clear. The course material, originally developed by another teacher, also created confusion, especially since some tasks and parts of the course were changed during the course. A more structured approach and clearer guidance throughout the course would have improved the learning experience. The *Form Workshops* and the *ReMake* component were very rewarding. The students thought they received constructive feedback and felt challenged in a positive way. The timeline for the workshops was clear and well organized. The supervision throughout these parts was strong and supportive. Overall, the students thought it was a good course to start their education with.

Technique and expression: aftertreatment, dyeing and printing

The students appreciated that the course responsible read the feedback from the previous course. Overall, the course felt well-structured, and the students were given a clear timeline, which made it easier to understand the purpose of each phase and what the work would lead to. The printing techniques were good and complemented each other well, and the design assignments — including upcycling and overlapping — made it possible to apply the technical skills in a meaningful and creative way. The more technical lectures during the course had a strong focus on chemistry, and it would be beneficial if the three teachers giving the different lectures coordinated the content

of each lecture better, and that they ensured a shared understanding of the course content. Bringing the teaching team together to align on goals, content, and expectations would create more cohesion. The exam was challenging, particularly because some of the questions were difficult to interpret. The students would appreciate receiving more feedback throughout the course, especially more critical and constructive feedback during presentations and supervision sessions. Both teachers and students could benefit from a short introduction on how to give and receive critique. One of the teachers in the previous course provided strong guidance and challenged the students in a positive way, offering valuable critical feedback. The students missed that in this course.

General comments first semester:

More collaboration between the fashion and textile students would be welcome. Additionally, a clearer structure for the course modules including what each module aims to teach and how it supports the overall learning outcomes. Students also expressed uncertainty about when work could be done from home and when attendance and participation at school were required.

Design methodology 1: design development

Good to have a course focused on methods. Nice with group work and workshops. Nice to learn methodology directed especially on knit and weave. But the teachers must think of that some students do not know these techniques. Guest teachers were good. The students thought it could have been a final presentation in the course, not just hand in a workbook. The introduction of digital tools for 3D design was good. The professor in textile design could have been more present in the course. The theoretical lectures were good, and the students wanted to get more of these, e.g. different methods connected to a methodology theory.

Design aesthetics 1: history and contemporary design

A good course, with study visits. The students though they got new perspective on design. What the students missed a brief lecture on design history and one additional lecture on how to find lit. sources. Good with a more academic course after the methodology course. The teacher was good with initiating discussion in the class.

Form and material 2: material and expression

During the course it was interesting to explore biomaterials and 3D printing - new mediums to most students. The students thought they wanted more time for own design during the course.

Design project 1: pattern, surface and form

Good with a guest opponent in some of the the supervisions. Good workshops. The students connect back to the course *Design methodology 1* by using the library of methods from that course. The students missed meetings with the class, to see what everyone was working on. Give critique and receive critique! The students wanted to practice this more! Academic writing in the beginning of this course was good.

Summary year 1:

- a lot of print, could also be knit.
- put the design seminars given every other week in the schedule.

2nd year of Education enables program students to apply basic knowledge gained from 1st 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.

DTDES2023 – feedback:

Technique and expression 2: knit and tricot

Initial critique from the students, a very good course! Only note is that the introduction of the electronic knitting machines (flat and circular knitting machines) would fit better into this course

than the following design project course. This because this would help to understand the theoretical lectures better in this course, and because there was much more time for the introduction during this course.

Design project 2: elasticity and structure

Concerning the final pieces, there were some mixed signals as different teachers gave different feedback. The ones that had a final product in mind were told to focus on the bindings. The ones that didn't have a product in mind were instead told to come up with ideas for products. This especially affected those who followed the feedback and removed the product aspect, and the students that did end up presenting products/objects seemed to get more positive feedback. **Supervision during design project**

Many students thought the supervisions were poor. Not that they were unhappy with the feedback, but that there simply was very little or none of it, even when specific questions were asked. A pedagogical aspect was wanted. Some students in the class didn't feel heard by the main teacher. They were asked to rethink or develop their concepts more instead of the teacher trying to understand all the design elements, colorway, methods etc. Other students thought the feedback was good, and that they were pushed as designer and process wise. The students appreciated that the importance was to argue for the choices they had made. It was a good learning experience, to think a lot about the design choices. More of that was wished for in courses ahead. The time management was a bit tight. Some students were asked to do more samples during the last week to even further develop the collection which led to long nights during the last days. Most of the students had made a schedule but it was hard to stick to it because there were so many supervisions in the end, and some of the late feedback would be better to get and reflect upon during presentations.

Design aesthetics 2: perspective and principles

The students thought it was an important and interesting course, but a bit too unstructured. Some assignments were described as defuse and poorly explained by the students. There was a good amount of time for reading and reflecting upon the texts in the course, which lead to fruitful discussions. The students felt that they learned a lot about either their own process or other subjects relative to the design process and arts. It was a bit much going from a very stressful design project to putting a lot of effort reading academic texts and reflecting upon interesting but very hard subjects. A solution could be if the course was at 50% speed parallel with the course *Portfolio Textile Design*, also 50%. The students thought those courses could go well together, letting the students reflect on what they want to communicate with their designs alongside creating a portfolio.

Portfolio textile design

Important course before applying for internship placement. Good content with the practical photography and the pre assignment for the portfolio. Good feedback and contact with the teacher. A course that works to study during Christmas because then you get more days (the red days) to work if you want. It was a quite nice thing to do even when you are on vacation.

Design methodology 2: contemporary art and textiles

The workshops during the first part of the course were interesting and fun to do, a good way of breaking up the usual design thinking and get new perspectives and methods.

Group work with Malmsten furniture design and upholstery education: the students thought the idea behind the assignment was nice and appreciated but it could be better organized. The students did not think the group work was successful from some aspects, but worked in some parts. Summary: a very good course and the students recommend to keep doing the joint group project, but it needs some adjustments to work better from some aspects.

Technique and design 3: weave and scale

Part 1 (weave theory)

Many aspects of the first part of the course were difficult to understand, especially considering that it was an introductory level course. The mix of Swedish and English created confusion, and there was a strong theoretical focus on hand weaving. The exam was very challenging and complex, and since many students had no prior knowledge, it was difficult to absorb and process the information. The number of sample weaves required was extensive, and because the warp was so thin, each sample took a long time to complete. Trying to cover so many weaving techniques at once resulted in a very packed schedule.

Part 2 (design project)

In the second part, it was challenging in the beginning because there was little time to reflect on and develop the projects. The time span between receiving the assignment and submitting the project plan was quite short. Exchange students also struggled to integrate into the class at the start. While the engagement from the technicians was appreciated, it was difficult to access the technical support needed, especially in relation to software. Integrating the digital programs into the theoretical part 1 of the course would have been helpful, and more machine weaving already in the first part of the course would improve the progression. Having a PhD student specialise in weave in the course was very valuable. The design project was well received and highly appreciated, and the freedom to choose one's direction was positive. A similar approach could also be beneficial in the knit course.

Design aesthetics 3: critique and assessment

The students thought it was a good course, dealing with the question Why do you work with design? Good literature in the course that supported a development of thoughts about the question discussed during the course.

Textile communication

The course content was a bit vague. The subject of the course is relevant: how to communicate design. The students thought it would be better if they in the course could work more practical with planning the exam exhibition.

Sustainable business development and product development

A tight course schedule with many lectures, the time needed to work with assignments was more than 50% which is the supposed schedule for the course. One of the students in the class had a NAJS certificate but it did not work to make adjustments in relation to what was said in the certificate. Too much work to be done in this course, which did not leave much time to work with the parallel course.

3rd year of Education offers student to opt for an internship in Sweden or abroad. During the third year the students choose one technique or a combination of techniques in which they get advanced knowledge. The students continue to work in a chosen technique and a well formulated design concept in the degree work. Students also have the possibility to practice more advanced academic writing in written assignments and literature reviews during the 3rd year which support significantly to the quality of their final thesis.

DTDES2022 Feedback:

Design project 4: internship

In general, the students were quite satisfied with the course. Erasmus scholarship should be handed in early which mean that the students must apply early. They thought it was good to start early with the application. The students thought they should be informed early in the course to end the internship in the middle of Oct. to have time to work with the assignments that should be presented in the end of the course.

Design methodology 3: design research

The students were very satisfied with the course, which was connected to study together with the Fashion design students. The students felt that they got back on track with the exam work. They had one group project, it was enough with one group work in the course. Writing part was good! The first part of the degree thesis is on its way to be finished after this course. Good feedback from supervisors, since they opened up the exam project ideas. There was a zoom link open during the whole course, that was good.

Exhibition design

The information given in the course was relevant. It was a strong focus on the exam exhibition EXIT, but the students found it a bit strange since there will be an EXIT course. The whole course could have been on zoom. The assignment to visit an exhibition was good. The content of the course was almost the same as in previous exhibition courses in the second year.

The students in TD3 were in general happy with the courses during the semester.

Design project 5: specialisation

Specialisation in Knit:

Good teacher because she listened to the students, and they could start to work directly. Also happy with the teacher in her role as supervisor, she was good at commenting the students technical work and their work with writing. There were some general time issues: the industrial knitting did not work because learning programming during just two days was too short (one day previously). There were some students that would have liked to special in the machine knitting but it was not possible. At least three days only for knitting are needed, but it was not possible. Not so much contact between teachers and technicians during the course.

Specialisation in Weave:

Good dialogue between teachers and technicians during the course. Technicians present during supervision, especially the machine weaving technicians. That was appreciated by the students.

Specialisation in Print:

Good communication between technicians and teachers during the course. In the first part of the course the students thought they got good assignments.

General comments on the course: the techniques presented different things at the final presentation, that was a bit strange and badly organized thought the students.

Accessibility to the labs was different depending on which technique the students worked in, something to work with for future courses.

Degree project Textile Design

General comments from the students: the students felt they should work on the industrial machines but it was not possible in some techniques. There is just three weeks colour theory in the first year, missed colour theory more during all three years. There was a very tight time plan from final presentation, freezing the textiles and put up the textiles in the degree exhibition. When writing the thesis, the feedback on written texts was late. Little time for rewriting. The students ask if the BA thesis is too long?

Links to research and the industry

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 coordinators 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 encourages 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 and later in the education software for various more advanced product development purposes 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.

The program builds on a variety of resources to educate excellent textile designers able to work 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 textile 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 with knowledge in design conceptualisation, development, and production on material level. The provided knowledge helps the students to reach a high level of design knowledge, providing high chances of successfully entering the profession.

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

- Digital crafts lab
- Spinning and non-woven lab
- Knit lab
- Weave lab
- Dye-, print and finish lab
- Sewing lab
- Textile material testing lab
- Tuft Lab

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

The establishing of the recently opened Immersive technologies and computation lab provides a dedicated space designed for and equipped

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 are working in different textile design sectors, and they are invited to share their experiences with the program students.

Prospective alteration initiatives

The program coordinator 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 the 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.

Draft: new Program Syllabus Textile Design BA

Year 1

Parallell Courses

- a) *Textile basics*. A course where the textile design students study together with first year students from all educations at THS and *Material science* where Fashion and Textile design students are co- reading the course.
- b) *Design aesthetics 1* as a theoretical course in parallel with the course *Form and Material 1* as a practical course.

New basic courses in the textile techniques weave and print will also be provided during the first year. The basic course in weave will be divided into four shorter courses, where three of the courses are elective. Print will also be arranged in the same way.

Year 2

In the beginning of the second year four courses in basic knit is planned, arranged in the same way as the basic courses in weave and print. In period three of the second year a new course will be introduced focusing on design based on advanced knowledge in a chosen technique. Or a combination of two techniques.

Year 3

During the third year a new course will be introduced which focus on artistic design development of a design concept. The developed design concept will later be the starting point for the next course *Degree project in Textile design*.

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.

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