

Program Report

Programme Name: Bachelor Program Textile Design	Ladok Code: DTDES
Extension: 180 Credits	Admission round 2023
Programme Coordinator: Tonje Kristensen Johnstone	

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 influencing 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 give students an opportunity to contribute to the development of the programme, each semester and academic year concludes with feedback from class representatives from each year group. This feedback addresses both the content and implementation of the courses offered during the semester.

The feedback from class representatives provides an important basis for the ongoing development and improvement of the programme. Where necessary, it can also inform immediate adjustments to courses or study plans, ensuring that issues are addressed while students are still enrolled in the programme.

Twice a year, program board meetings are held, bringing together professional designers, student representatives, and teaching staff to ensure that the programme remains relevant to the evolving needs of the textile design profession.

The programme study plan is designed to raise a systematic and progressive development of students' responsibility and independence throughout their studies. Course evaluations are a mandatory component of each course and provide an opportunity to collect student feedback and use this input to inform the development of the course for the following academic year. Through the

course evaluations, students are able to provide individual feedback on the content, structure, and implementation of each course.

For the HT23, a high response rate was observed in the programme evaluations. In addition, feedback from class representatives was continuously collected through semester evaluations across all courses. This feedback was taken into consideration in the ongoing development of the programme and incorporated into subsequent revisions of the study 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 degree work on a more advanced level.

The first year of the programme provides students with foundational knowledge in textile materials, colour theory, and basic form investigation using textile materials. Design methodology and surface design are also introduced, establishing a strong foundation for understanding textile design processes and developing a broader understanding of the profession and the role of the textile designer.

Sustainability is introduced from the first course and integrated throughout the year, with relevant content incorporated into each foundational course. Students develop fundamental knowledge of form, design, and design methods, building a toolbox of skills and approaches that they can draw upon in subsequent stages of the programme.

At this level, teaching focuses on pedagogical approaches that support students in developing both practical and conceptual understandings of textile design. A variety of teaching formats—including lectures, seminars, workshops, and laboratory work—are used to provide students with different perspectives on textile design processes. These approaches support students in developing textile design concepts and exploring sustainability from different perspectives.

Examinations are designed not only to evaluate the learning outcomes of each course, but also to serve as a resource for continued learning and development. Examination formats include the presentation of workbooks, individual and group presentations, and written assignments. Group work further enables students to develop collaborative skills, take responsibility within a team, and engage with textile design processes collectively.

HT2023 – feedback from students

Form and material 1: Expression and structure

It was positive to have joint teaching with the Fashion Design students and to begin with a foundation course in materials. There was, however, a desire for more practical elements and a clearer focus on textiles. Workshop introductions should be integrated early in the course and coordinated with the course assignments. TD students should also have access to the sewing lab. The workshops were experienced as short and intensive. The non-woven workshop was particularly appreciated.

The colour theory component worked well overall, but included a considerable amount of cutting and pasting and could benefit from a clearer connection to textiles. The component was also perceived as relatively costly.

Clearer information about assignments, expectations and assessment criteria is needed. A more detailed course brief would help reduce misunderstandings during assessment.

The course literature was sometimes difficult to access and was not always used in the teaching. The reading list should therefore be reviewed and more clearly connected to the course content.

Technique and expression: Dyeing, printing and finishing

The course had a clear structure from the beginning, which was appreciated by most students. The combination of longer and shorter assignments worked well.

It was sometimes unclear which costs students were expected to cover, particularly regarding materials and what was included in the course. This information could be communicated more clearly at the beginning of the course.

There were different opinions regarding the timing of the written examination. One suggestion was to hold the written exam before the Christmas break and submit the remaining assignments after the break.

Overall, the course was perceived positively, with the main area for improvement being clearer communication about costs and materials.

VT2024 – feedback from students

Design methods 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. Perhaps to give the last project more time.

Design aesthetics 1: History and contemporary movements

The course gave new perspectives on the students' work. Guest teachers were teaching in spinning flax. The students were given one week to produce a textile 1x2m. Half a meter would have been enough.

Form and material 2: Material and expression

Good planning, great teacher. Easy to use Canvas; great overview and easy to find. The teacher gave adequate feedback and overall, very nice course.

Design project 1: Pattern, surface and form

Great. Much appreciated course. The students didn't realize they would benefit so much from all the different workshops. The initial the storytelling workshop, laid the foundation for the pattern collection.

A special mention should go to the guest critics at the final assessment. It was great to see how well prepared they were.

The lab worked fantastically well with the different techniques. The study visit was also very good.

DC Lab: unfortunately, there were some issues with the transfer paper, which did not arrive in time.

The greatest learning was the different methods and ways of working.

The students would have appreciated a study visit on hand printing.

The second year of the programme enables students to apply and build upon the foundational knowledge gained during the first year. Many of the courses are project-based and focus on developing the students' practical and conceptual skills.

The aim of the second year is to provide students with fundamental knowledge of textile construction techniques, such as knitting and weaving. Students also develop their understanding of design methodology and design aesthetics at a more advanced level.

The pedagogical approach in the second year is based on design projects, supported through individual or group supervision. Students are expected to work at a more advanced level with sustainability aspects of design and to integrate these perspectives into their work across the different courses.

A cross-disciplinary approach is also introduced during the second year. Students work together with students from other programmes in groups to explore sustainable business models and product development.

HT 2024 - feedback from students

Technique and expression 2: Knitting

Initial reaction – very positive! The only comment is that the introduction to electronic knitting machines (both flat and circular knitting machines) would fit better in this course than in the design course. This would both support a better understanding of the theoretical lectures and make better

use of the additional time available in this course compared with the design project.

Design project 2: Elasticity and structure

Regarding the final pieces, there seemed to be some mixed messages, as different students received conflicting feedback. Those who already had a final product in mind were encouraged to focus on the bindings, while those who did not have a specific product in mind were instead encouraged to explore potential applications for their work.

This was particularly challenging for students who followed the feedback and removed the product aspect, as those who ultimately presented products or objects appeared to receive more positive feedback.

Several students felt that the supervision was insufficient, not because they were dissatisfied with the feedback itself, but because there was often very little feedback, even when specific questions were asked. More pedagogical and constructive guidance was requested, with a greater focus on objectivity.

Some students felt that their ideas were not always fully heard or understood and would have appreciated more feedback on specific design elements such as colourways, techniques and methods, rather than primarily on the overall concept.

Others found the feedback valuable and appreciated being challenged both as designers and in their working processes. They particularly valued being encouraged to articulate and justify their design decisions and would like more of this approach in future courses.

Time management was challenging, partly due to the timing and number of supervisions. Some students were asked to produce additional samples and further develop their collections during the final week, resulting in a heavy workload and late nights. Earlier feedback would have allowed more time to reflect and implement suggestions before the final presentations.

Design aesthetics 2: Principles and perspectives

An important and interesting course. Students felt they learned a great deal, both about their own creative processes and about subjects related to art and design.

The assignments were sometimes perceived as unclear or insufficiently structured. Some gradually became more open-ended research projects, which made it difficult to understand the intended focus. A few students felt lost as a result and struggled to find direction.

The amount of time allocated for reading and reflecting on the texts was appreciated and led to fruitful discussions and deeper learning. The transition from an intensive design project to academic reading and reflection was challenging for some students. One suggestion was to run the course at 50% pace alongside another course, such as the portfolio course. This could also create a productive connection between reflecting on what students want to communicate through their design work and developing a portfolio that communicates those ideas.

Another suggestion was to offer the course during the holiday period instead of the group project.

Portfolio Textile Design

An important course to take before the internship. The photography component and the portfolio pre-assignment were particularly useful.

Students appreciated the feedback and communication with the teacher.

The workload was considered too heavy in combination with the other course running at the same time.

Several students felt the course could work well over the Christmas break. The additional days during the holiday period would provide more flexibility to work at their own pace, while still allowing the course to feel manageable alongside the holiday.

Design methods 2: Contemporary art and textiles

A very appreciated and engaging course. The workshops were interesting and enjoyable, offering a welcome break from conventional design thinking and introducing new perspectives and methods.

The overall concept of the course was well received and is recommended to continue, with some adjustments. The connection between the workshops and the subsequent group project could be strengthened. The workshops felt somewhat disconnected from the project, and students would have benefited from being involved in the collaboration from an earlier stage.

The timing of the course over the Christmas break was challenging, particularly for an international student group with different travel plans and holiday traditions. It also meant that an exchange

student was unable to attend the final presentation.

Several students felt that joining the project at a late stage made it difficult to contribute meaningfully, as the concepts and plans were already largely established. The collaboration was expected to be more evenly shared, but some students felt they were primarily adding to an already developed project.

The portfolio course running simultaneously created a very heavy workload. Rather than complementing each other, the courses were perceived as requiring double the work, leaving limited time for the group project after the Christmas break.

Overall, students strongly appreciated the course and would recommend keeping it, while improving the timing, project structure and coordination with the portfolio course.

VT2025 – feedback from students

Technique and design 3: Weave construction and scale

Much of the content was difficult to understand for students without previous weaving experience. It was unclear whether the course was intended as an introductory course. The use of both Swedish and English also created some difficulties.

The theoretical content focused mainly on hand weaving. It might be useful to include more theory related to machine weaving.

The exam was considered difficult, particularly given that many students had no prior knowledge of weaving. The theoretical content could perhaps be more focused and streamlined to make it easier to absorb.

The number of weaving samples required was quite high. For example, producing three different twill structures in three different materials was very time-consuming.

A lot of content and practical skills were introduced within a short period, including frame weaving and machine weaving.

Design project:

There was limited time for students to consider and develop their ideas, and the absence of teachers due to illness or travel made this more challenging.

The short time between the assignment and the project planning phase created a stressful transition. Exchange students in particular found this challenging, including in terms of feeling distanced from the group.

Students appreciated the support from the technicians but felt there was limited time for theory and programming. It could be useful to introduce programming earlier, perhaps as part of the first course. More machine weaving would also be appreciated.

The design assignment was well received, particularly its broad scope and the freedom it gave students to choose their own direction.

Design aesthetics 3: Criticism and judgement

Good feedback, an appropriate level, and relevant literature. The course could potentially be connected more closely to the portfolio course.

However, the course sometimes felt deprioritised in relation to the sustainability course and seemed to receive only around 25% of the students' available time.

Sustainability in textiles and fashion

The course is heavily scheduled, with a large proportion of the 200 hours allocated to scheduled activities (approximately 120 hours). The high number of lectures and limited independent working time affected students' motivation.

There was some perceived duplication in the course, with similar elements being assessed multiple times. The topics were also considered demanding, particularly where students were asked to engage with complex issues such as modern slavery and environmental destruction.

Some students felt that the activist-oriented elements of the course created challenges, particularly the perception that they might be evaluated based on their personal opinions rather than their ability to critically engage with the subject matter. Greater clarity around assessment criteria could help address this.

The group work was challenging for some students. It was questioned whether the group project needs to run throughout the entire course, as differences in experience and maturity within groups

could result in an uneven distribution of work.

Overall, the workload was perceived as excessive and, at times, affected students' ability to manage the demands of other courses.

Textile communication

The assignment and its intended outcome were somewhat unclear. It could be more meaningful to work towards the EXIT exhibition, as this would give the project a more concrete and relevant context rather than making it feel hypothetical.

The third year of the programme offers students the opportunity to undertake an internship in Sweden or abroad. During the third year, students choose one technique, or a combination of techniques, in which they develop more advanced knowledge and skills.

The chosen technique(s), together with a clearly formulated design concept, are developed and realised as part of the final examination project. Throughout the third year, students also further develop their skills in academic writing and literature reviews. These skills significantly support the development and quality of their final thesis.

HT2025 – feedback from students

Design project 4: Applied design

Students were generally satisfied with the internship course. The duration of three months was considered appropriate and manageable, and this could be communicated to future student groups.

There were several assignments to complete alongside the internship, which students worked on intermittently. However, some found it difficult to find enough time to complete the final major assignment.

It could be helpful to specify in the internship agreement an expected number of hours per week to be allocated to course assignments.

The week back on campus between the internship and the following course could potentially be used more effectively to complete remaining assignments and reflect on the internship experience.

The final presentation on campus had limited attendance from the fashion class, which was disappointing.

Design methodology 3: Design research

A very appreciated and rewarding methodology course. Students were very satisfied with the course overall and enjoyed taking it together with the Fashion Design students. Having teachers from both Fashion and Textile Design was particularly valuable, as it provided different perspectives and opportunities for feedback.

Students would have benefited from more information and preparation regarding the expectation to have a clear idea or direction at the beginning of the course, particularly in relation to their future degree project.

More specific, concrete and constructive feedback was requested. Some students also felt that the number of assignments was high, which meant that the sketching assignment was left until the end. The order of the assignments could perhaps be reconsidered to allow more time for the sketching process.

The structure of submitting work on Fridays was appreciated, as was having some time off over the Christmas break. Some students would also have appreciated the opportunity for individual feedback after the Christmas break.

Display and Exhibition design

Students enjoyed taking the course together with the Fashion Design students and appreciated the cross-programme collaboration.

The course structure and assignments were perceived as unclear, with some last-minute changes and limited time for development. The two-day video assignment in particular felt too short and disconnected from the broader course.

Students felt that the content did not fully correspond to the learning outcomes. They would have appreciated a broader introduction to exhibition and display design, including different formats and approaches beyond video.

More examples from textile design and more practical work with displays, mock-ups or exhibition spaces using their own work would have been valuable. Overall, students felt the course did not fully meet their expectations and would benefit from clearer structure, broader content and more hands-on exploration.

VT2026 – feedback from students

Design project 5: Specialisation

The weavers appreciated the clear communication about limited lab availability. Knitting students would have liked the same level of transparency, particularly regarding access to supervisors. It would also be helpful to communicate more clearly how to book time on weaving looms and machines, with graduate students prioritised when needed.

Print students appreciated the range of workshops and the opportunity to choose which ones to focus on. Although the number initially felt high, the content was considered relevant and valuable. The number of supervisions was appreciated, particularly for maintaining continuity in the degree projects. However, students would prefer supervision to take place in a more suitable and private setting rather than in the communal area by the staircase. More specific and constructive feedback would also be helpful.

The first assignment varied depending on specialisation, but some information appeared to be lost between supervisors. As a result, the assignment sometimes felt disconnected from the chosen specialisation rather than building on it.

Bachelor degree project

The course became intense very quickly, and students experienced inconsistencies in feedback between supervisors and over time. Some students were also dropped by their supervisor without prior communication, which caused confusion and frustration.

Access to the knitting lab was limited, particularly in comparison with first-year MFA students. Print lab access worked better, although availability was also affected when first-year students used the facilities.

Students felt uncertain about what defines a successful degree project and perceived that projects were sometimes judged according to the examiner's personal preferences rather than the student's individual interests and direction. Clearer assessment criteria and guidance earlier in the process would be helpful.

The quality and availability of supervision varied considerably. Thesis feedback was particularly inconsistent, and students felt that the workload involved was not adequately reflected in the 3 credits allocated to the thesis.

Seminar feedback was often delayed, sometimes until immediately before the following seminar. Students also felt that some seminars could have been replaced by individual supervision, as preparing for seminars added considerably to the workload.

The examination process was perceived by some students as subjective, with feedback appearing to reflect the examiner's personal preferences. More transparent and consistent assessment criteria would help clarify expectations.

Overall, students would benefit from more consistent supervision, clearer assessment criteria, better communication, and more timely feedback throughout the course.

Links to Research

Research is a key element of development and innovation within the programme and is integrated into a majority of courses across all three years. Course managers aim to incorporate research as an integral part of course content and learning outcomes, enabling students to develop research-based approaches to design and to critically engage with current developments in the field.

PhD students, as well as internal and external researchers, contribute to the programme as teachers and through workshops in several courses. This provides students with opportunities to engage directly with current research and different research perspectives.

Throughout the programme, students also have opportunities to collaborate with companies

through internships and design projects. These collaborations allow students to apply research and design methods to real-world challenges and develop solutions in response to specific industry contexts and requirements. They also provide opportunities to establish connections with textile companies, industrial designers and design studios.

Sustainable development in the textile industry is an important area of focus and encourages students to investigate alternative approaches to design development, materials, production and practice. Through these different educational approaches, the programme connects research, education and professional practice, supporting students in developing a critical and research-informed approach to textile design.

Resources

Future sustainable textile design requires access to a range of resources and knowledge, including advanced digital tools that support the development, optimisation and innovation of design processes. To meet these needs, the programme introduces relevant software progressively throughout the three years.

In the first year, students are introduced to key Adobe design tools, including Photoshop, InDesign and Illustrator. As they progress through the programme, they develop more advanced digital skills through software used for textile and product development, such as CLO3D and Adobe Substance Designer. These tools support the learning outcomes related to design development, digital production and innovation.

There is, however, potential to further expand the range of digital tools offered within the programme.

Student feedback has also identified a desire for greater exposure to software and digital technologies, suggesting that this is an area for continued development.

The laboratories listed below provide essential resources for students' individual and group design projects and are used regularly throughout the programme:

- Digital Crafts Lab
- Spinning and Non-woven Lab
- Knitting Technology Lab
- Weaving Technology Lab
- Dye and Print Design Lab
- Garment Technology Lab
- Textile material testing Lab
- Immersive technologies and Computations Lab
- Tuft Lab

Future recommendations are that the Immersive technologies and Computations Lab could be used to introduce more challenging and innovative opportunities for students.

Collaboration with Science Park and Do Tank is important to improve students' learning regarding sustainable product development technology.

Utility and Readiness for Professions

The programme provides students with substantial knowledge and skills within the field of textile design, preparing them to contribute to and develop professional practice in innovative and sustainable ways.

The broad scope of the programme equips students for a wide range of professional roles within the textile and design sectors. Alumni working in different areas of the field are invited to share their experiences and professional perspectives with current students, helping them gain insight into potential career paths and the transition from education to professional practice.

Prospective Alteration Initiatives

Based on course evaluations, student feedback and ongoing development within the field, several areas have been identified for further development of the programme. These include strengthening the integration of research into teaching and student projects, expanding students' digital and technical competencies, and further developing connections with industry and professional practice.

Greater coordination between courses is also needed to ensure a balanced workload and avoid unnecessary duplication of assignments. Clearer communication of learning outcomes, assessment criteria and expectations, together with more consistent and timely feedback, will further support students' learning and progression.

The programme also aims to continue developing access to laboratories, technical resources and specialised equipment, while ensuring that students are introduced to a broad range of textile practices and emerging technologies. Alumni and external partners will continue to contribute to the programme, providing students with insight into current professional practices and future career opportunities.

The program manager is intended to continuously develop the curriculum based on future requirements. At the moment the textile design programme has been revised and changes are under development.

New programme syllabus for Textile design BFA – DTDES26

There are several reasons for these changes: One reason for the change is to facilitate the possibility of an exchange semester during Year 2, periods 3 and 4. Previously, the Weaving Technology and Design course was offered in Semester 4, which meant that students going on exchange would miss the course and, consequently, lose the opportunity to deepen their knowledge of weaving during the final year of the programme, including their degree project.

Another reason is to achieve a more balanced distribution of credits between the different textile techniques. The courses in dyeing, textile printing and finishing currently comprise a significantly larger number of credits (25.5 ECTS in total) than the Knitting and Weaving courses (15 ECTS each). The revised programme structure aims to create a more even distribution.

A third reason is to bring all three techniques into the same academic year, rather than having the courses spread across two years as they are currently.

Student feedback regarding the programme has been collected over several years and has been taken into consideration by the Programme Manager when making changes to the curriculum. The feedback has primarily concerned the desire to learn all three techniques earlier in the programme, which would give students greater opportunities to work across all laboratories.

Changes

In the current programme structure, there are essentially two courses within each textile technique: one focusing on the technique itself and one focusing on its application within an associated design project. Advanced specialisation is currently offered through the course Design Project 5: Specialisation, where students select a technique based on the character of their design concept.

In the revised programme structure, all three techniques—textile printing, weaving and knitting—will follow the same structure:

Basic Course – 6 ECTS: compulsory for all students

Advanced Technique Course – 4.5 ECTS: elective

Design Project – 4.5 ECTS: elective for students who choose the 4.5 ECTS advanced technique course

Design Project – 9 ECTS: elective for students who choose to complete only the basic course

This structure allows students to determine their own progression across three levels of knowledge

and skills. Students will have the opportunity to develop advanced knowledge in at least one and up to two techniques, which can then be explored through shorter or longer design projects within the chosen technique(s).

The current Design Project 5: Specialisation course will therefore be discontinued, while opportunities for technical specialisation will instead be integrated into the Basic and Advanced Technique courses. Students will still be able to choose to deepen their knowledge in their selected technique(s).

Two new, larger design project courses, each worth 15 ECTS, will be introduced to give students the opportunity to work experimentally with their own design concepts. In the first design project course, students select one or more techniques based on their choices in the basic technique courses. This course will include some dedicated workshop/lab time. The second design project course will focus on developing design concepts and proposals, exploring aesthetic potential, and developing students' ability to work independently without access to the laboratories.

The current Form and Material courses will be divided into two separate areas. Colour Theory will become a standalone course, while the remaining Form and Material course will focus on three-dimensional form and spatiality.

The Academy-wide course Transcended will be incorporated into the programme. The Design Aesthetics courses will also be revised. Design Aesthetics 1 will be reduced from 4.5 to 3 ECTS. Design Aesthetics 2 will be discontinued to make room for Transcended. The content of the current Design Aesthetics 3: Criticism and Assessment will become Design Aesthetics 2, worth 4.5 ECTS. Parts of the content previously included in Design Aesthetics 2 will be integrated into other courses.

The Design Methodology courses will also be revised, particularly Design Methodology 2, which will include partly new content. The placement of courses within the programme will also be revised, particularly in Year 1 and 2.

New Sequence diagram BFA Textile Design 2026

Textilhögskolan

Version 20260921 TOK

Sid: 1(3)

Textildesign, 180 hp				2026/27				DTDES				34				14 = kvartsfart				12 = halvfart				8 = holfart					
Åkl 26/27				Klass: DTDES				Vecknummer				1				2				3				4					
				Länge vecka				1				2				3				4				5					
Nr	Kan	Ansv.	Exam.	Ladokkod	HP	Period 1				Period 2				Period 3				Period 4											
1	Textil baskurs				5	10	10	10	10	10																			
2	Materiallära				5	10	10	10	10	10																			
3	Färgen, tryck och beredning, bas				6						1	1	1	1															
4	Färgen, tryck och beredning, fördjupning				4,5						1	1	1	1															
5	Färgen, tryck och beredning, designprojekt valbar				4,5							1	1	1	1														
6	Färgen, tryck och beredning, designprojekt valbar				9,0						1	1	1	1	1														
7	Färglära				5,5							1	1	1	1	1													
8	Väv bas				6,0								1	1	1	1													
9	Väv fördjupning valbar				4,5												1	1	1	1									
10	Väv designprojekt valbar				4,5																1	1	1	1					
11	Väv designprojekt valbar				9,0												1	1	1	1	1	1	1						
12	Designestetik 1: historia och samtid				3,0																	1	1						
13	Designmetodik 1: designutveckling				7,5																		1	1	1	1	1		
14	Form och material				4,0																						1	1	1
1 och 2: samläsning MD m fl					74,0	15,0				24,0				4,5				0,0											
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2	Stickat och tråka, fördjupning valbar				4,5					1	1	1	1																
3	Stickat och tråka, designprojekt valbar				4,5						1	1	1	1															
4	Stickat och tråka, designprojekt valbar				9,0						1	1	1	1	1														
5	Transcended valbar				7,5											10	10	10	10	10	10	10	10						
6	Designmetodik 2: experimentella metoder för textildesign				7,5											10	10	10	10	10	10	10	10						
7	Designprojekt: Fördjupning				15,0												1	1	1	1	1	1	1	1	1	1	1	1	1
8	Hållbar textil och mode				7,5																	10	10	10	10	10	10	10	10
9	Designestetik 2: kritik och bedömning				4,5																		10	10	10	10	10	10	10
10	Textil kommunikation				3,0																					10	10	10	10
8. Samläsning TD, MD, DT, TE, och TI					69,0	24,0				15,0				15,0				12,0											
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1	Tillämpad design				18,0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	Designuppdrag				18,0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	Designmetodik 3: designforskning				7,5																								
4	Designprojekt: koncept- och designutveckling				15,0																								
5	Visnings- och utställningsdesign				4,5												1	1	1	1	1	1	1	1	1	1	1	1	1
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Utsläppsgiftsläs	Tillskottsavgift 180 hp DTDES 3209A 2022-08-28 — 2026-06-07 100% NKL Bords												
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Tillstånd	Ej påskyndat pågående, pågående, spärr framt. Ej pågående, sgg inaktiverat												
Säkerhetsgrupp	Ej påskyndat pågående, pågående, spärr framt. Ej pågående, sgg inaktiverat												
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