

DESIGN SYSTEM & PROTOTYPED SOLUTION

SET W07 · MON NOV 2

DUE W08 · MON NOV 16

20% OF FINAL GRADE

PROCESS + PRACTICE

A small design system, and the prototype visibly built from it. Two weeks. The floor is deliberately low and deliberately hard.

WHAT THIS IS

You are handing in two things that are really one thing. The system is the set of decisions that made your prototype quick to build and consistent to look at. The prototype is the evidence that those decisions survive contact with a real screen. Neither is worth much without the other: a system nothing was built from is a mood board, and a prototype with no system behind it is a pile of screens that happen to be near each other.

This is the largest single deliverable in the course, and it is the one where the design half of your venture gets assessed on its own terms. Nothing here rewards volume. What is being marked is whether the decisions are yours, whether they came from your evidence, and whether the thing you built actually obeys them.

WHAT TO SUBMIT

COLOUR

A palette with named roles: ink, ground, accent, and the states that accent has to carry. Not a mood board: a palette says what each colour is for. Contrast checked, with the figures written down.

TYPE

Two families at most, on a scale of four or five sizes. State the jumps. Two families is a ceiling, not a target. One is a perfectly good answer.

SPACE

One spacing unit, and the multiples you actually use. If you are using seven arbitrary numbers, you do not have a spacing system yet.

THREE COMPONENTS

The three that carry your prototype, shown in their real states. Chosen, not inventoried. Three you actually use beat a library of twelve you do not.

THREE TO FIVE RULES

Written as sentences. This is the row people skip and it is the one being weighted. See below.

THE PROTOTYPE

Visibly built from all of the above. No orphan screens. A screen that does not obey the system is either a bug in the screen or a missing rule, and both are worth saying out loud.

THE RULES. READ THIS PART TWICE

A design system is not documentation. It is a small number of load-bearing decisions that make the next decision easy. Three to five sentences, each one falsifiable: you could point at a screen and say whether it breaks the rule.

The system this course is taught from has exactly three, and you have been looking at them all term: orange means the course is asserting something · the title never moves · a box carries a fill, or a stroke, and never both. Each one kills a whole category of decision permanently. That is what you are aiming at.

Where do rules come from? Mostly from getting something wrong twice. If you correct the same thing in two different places, that correction is a rule. Write it down. A house rule you discovered by breaking it is worth

more than one you copied from a style guide, and the rubric can tell the difference.

WHERE IT COMES FROM

From the visual context you built in W07, and from five weeks of customer evidence before that. The question a marker asks about every decision here is “why this and not something else”, and “it looked better” is only an answer if you can say better for whom, doing what. You interviewed those people. Use them.

Show the alternatives you rejected. A direction with nothing beside it reads as the first thing you tried, and it usually is. The first output of any process, yours or a model’s, is reliably the most conventional one available.

WHAT MAKES THIS GO WRONG

- Building a component library instead of a design system. Twelve components and no rules is more work for a worse mark. Three components and four rules is the assignment.
- Skipping the rules row because it looks like the easy one. It is 15% on its own and the Communication criterion is largely about it. It is also the only part a stranger could use.
- A prototype that does not obey the system. This is the most common failure and it is visible in about four seconds. If you ran out of time, say which screens are unconverted and why. A named exception is a decision. An unnamed one is a mistake.
- Checking contrast at the end. Check it while you are choosing, not after you have built fifteen screens on a palette that fails. It takes ten seconds and it is the one thing in this assignment with a right answer.
- Presenting AI output as a direction. Generated palettes and layouts are a legitimate and expected part of this. What is being marked is what you did with them. Where it helped, where it produced something confident and off-brief, and what you caught.
- A dead prototype link. It is a pass condition, not a criterion. If it does not open for both markers, the work comes back unmarked.

HOW TO HAND IT IN

In class at 3:25 on Monday 16 November, at the start of W08. The gates below are checked in the room as you hand in, which means a broken link is a thirty-second fix with your laptop open rather than a problem discovered a fortnight later.

HOW THIS IS MARKED

Marked on these criteria. Percentages are shares of this assignment, not of the course. The full rubric, including every indicator behind each criterion, goes out with this brief, and it is the same sheet we mark on.

This sheet has two halves and two markers. Ownership follows the criterion, not the assignment: both of us mark every submission.

DESIGN, MARKED BY CM · 85% OF THIS ASSIGNMENT

20%

Conceptual Development

35%

Visualization & Production

DESIGN, MARKED BY CM · 85% OF THIS ASSIGNMENT, CONTINUED

15%

Communication

15%

Evidence Handling

BUSINESS, MARKED BY RS · 15% OF THIS ASSIGNMENT

8%

Research & Validation

7%

Project Management

REQUIRED TO PASS, NOT SCORED

- AI Use Statement attached
- The W07 visual context submitted alongside the system
- Contrast checked, with the figures recorded
- Prototype reachable by both markers: a link or file that opens