DES105

Introduction to Design Languages and Artificial Intelligence

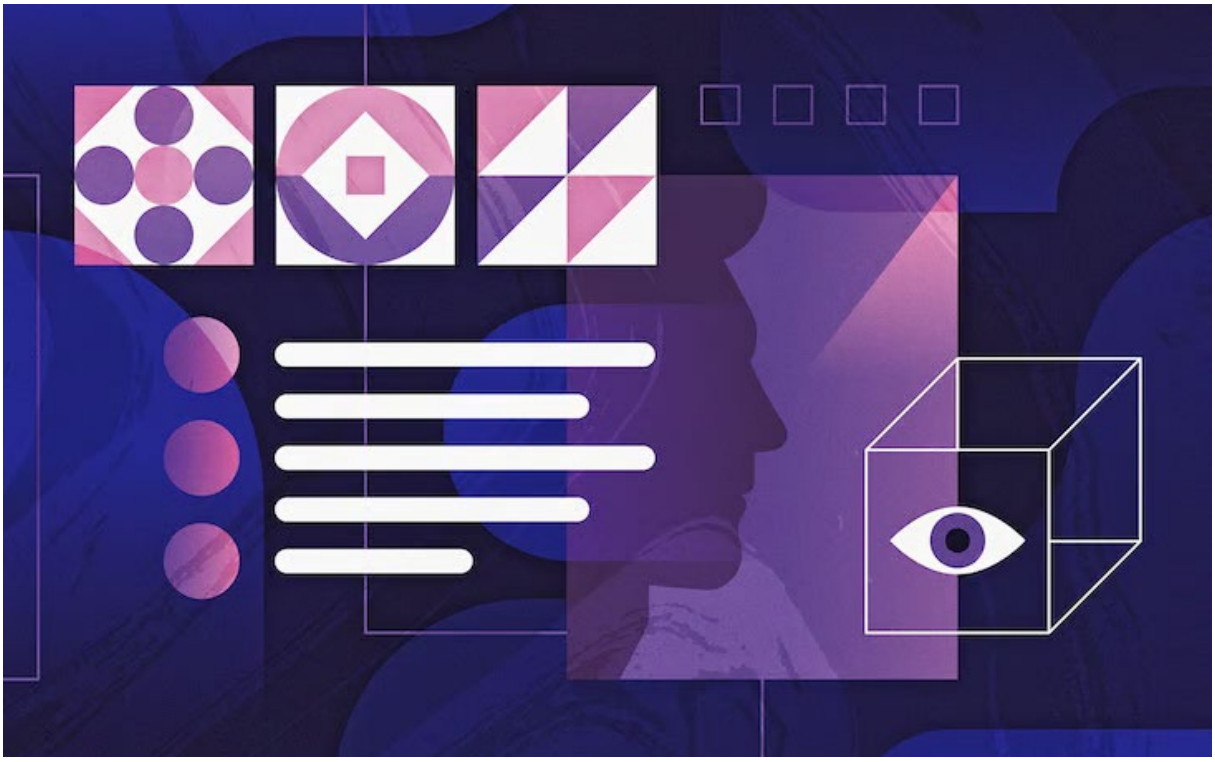
Design School Stage 2 | Level 1
AY2025-2026 Semester 2
Module Credits: 5

Module Handbook

Teaching team:	Likai Wang (Module Coordinator) Marc Aurel Schnabel, Christopher Redmond, Seth Hartigan, Justin Miller, Min Joo Baek, Jiashi Yu, Hyung-Chul Chung, Giorgio Monti, Jingyang Liu, Yang Song Lok Hang Cheung (Teaching Assistant)
Lectures:	Friday, 09:00-10:00, DBG19
Seminars:	Friday, 10:00-13:00, DB116

"At its core, a design language is the cohesive system of visual and interaction elements that define a product's personality and guide its users through the digital landscape. It's like the grammar and vocabulary of your product's user interface, shaping how users perceive and interact with it."

Jenna Smith, 2024



What's a design language? And how do you actually find yours?, 2024. © Jenna Smith

1. Introduction

Welcome to this foundational module, shared by all undergraduate programmes in the Design School. In the contemporary design world, ideas are conceived and communicated through a rich ecosystem of languages—not just text, but also visual sketches, digital models, and programming algorithms. These languages are essential for collaboration between people and for interfacing with powerful digital tools, including Artificial Intelligence (AI).

This module provides the core knowledge you need to navigate this landscape. You will learn how to effectively translate creative concepts into different formats, understand the potential and limits of AI in design processes, and develop the critical thinking to apply these tools to real-world problems. Through a blend of lectures and hands-on tutorials, you will engage in project-based learning, working both individually and in teams. A key outcome is a practical AI-applied project, allowing you to experiment and build a foundational skill set that will prepare you for the evolving technological environment of your future career. This course equips you not just to use technology, but to understand and shape its role in solving complex design challenges.

2. Methods of Learning and Teaching

The module is taught in weekly meetings articulated in lectures and small-group tutorials. The former provides the relevant theoretical knowledge, while the latter promotes active learning through discussions, project-based applications, and teamwork to support the coursework's development through formative feedback. Students will be guided through the application of a range of methods, including digital tools and artificial intelligence.

Students are required to study and conduct research independently during their self-study time, consolidate the knowledge discussed in class, and develop substantial coursework through which their academic attainment will be assessed.

The coursework consists of an applied project involving the use of AI. When possible, the assignments in this module might be coordinated with the design brief developed in parallel design studios. The first group assignment will focus on the conceptualisation and setting of a design problem, while the second individual assessment component will include more prominently a practical application. Part of the module may be supported by specialised language tutors.

Educational Aims

Design at all scales is conceptualised, developed and communicated through the use of different languages involving visual, textual and programming models. Such languages serve as media for interactions among humans as well as between designers and digital tools, including artificial intelligence (AI) and computational tools. Understanding their domains, differences, structures and applications is essential to appreciating contemporary design paradigms and developing problem-solving abilities and creativity to their full potential. This compulsory module shared by all Design

School's undergraduate programmes provides the foundational knowledge relevant to all design and engineering disciplines and allows students to experiment on applied problems, preparing them for the impact of AI and other emerging technologies on their learning and professional environment.

3. Learning Outcomes

Students completing the module should be able to:

A. Demonstrate level-appropriate linguistic competence and use effectively discipline-specific English vocabulary to describe design problems and communicate design concepts

B. Identify different design dimensions and how they relate to textual, visual and programming language

C. Discuss the working principles, potential, differences and limitations of AI and computational tools in design exploration, generation, optimisation and evaluation

D. Demonstrate the application of AI techniques and tools to address and solve fundamental design problems in engineering and design contexts

4. Assessment Components and Criteria

Interim Coursework (50%):

The interim coursework consists of two parts: a group component (Coursework 1A/CW1A, 35% of the total mark) and an individual component (Coursework 1B/CW1B, 15% of the total mark). It focuses on speculative design and AI-augmented creative processes, training students in collaborative world-building, narrative construction, and the critical use of generative tools within multidisciplinary design teams.

Final Coursework (50%):

This is an individual assignment that evaluates students' ability to translate design concepts into algorithmic logic through parametric modelling. It requires students to develop three distinct models with varying levels of parametric control, supported by process documentation and a critical reflection essay on the role of computational and AI-assisted tools in design ideation and practice.

Resit Coursework (100%):

The resit coursework constitutes 100% of the final module mark. The coursework represents students' understanding of all the content presented in the module. Other components of the assessment, regardless of whether or not the student passed or failed, will not be included in the calculation of the final module mark following resit examinations.

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Schedule

	Friday – Lectures (9 am – 10 am)	**Friday – Seminars (10 am – 1 pm)**
W01	1. Module Introduction 2. Brief 1 Introduction	10 am - 11 am: Language Tutorial 11 am - 1 pm: Design Tutorial
W02	1.The History of Speculative Design, Fictions and Storyboards 2.AI Image Generation 1	10 am - 11 am: Language Tutorial 11 am - 1 pm: AI Image Generation Tutorial
W03	1. AI Image Generation 2 2. Introduction of AI in Design	10 am - 11 am: Language Tutorial 11 am - 1 pm: Design Tutorial
W04	1. 2.5D/3D Assemblage	10 am - 11 am: Language Tutorial 11 am - 1 pm: Design Tutorial
W05	1. AI Animated Video & Editing 2. Professionalism and ethics of AI (10 am -11 am)	11 am - 1 pm: AI Animation Tutorial
W06	1. Language for Impact: Presenting Design Concepts and Critical Reflection	10 am - 11 am: Language Tutorial 11 am - 1 pm: Design Tutorial
W07	**Interim CW Submission** Interim Presentation	9 am - 1 pm: Interim Presentation
W08	1. Brief 2 Introduction 2. Introduction of Design Languages	10 am - 12 pm: Rhino-Grasshopper Tutorial 12 pm - 1 pm: Design Tutorial
W09	Labor Day Holiday	
W10	1. Introduction of Computational and Generative Design (11 am – 12 pm)	9 am - 11 am: Rhino-Grasshopper Tutorial 12 pm - 1 pm: Shape Grammar Coding Tutorial
W11	1. Structural Design as a Rule-Based and Performance-Driven Language	10 am - 11 am: Language Tutorial 11 am - 1 pm: Design Tutorial
W12	1. Introduction of Design Space Exploration and Optimization	10 am - 11 am: Language Tutorial 11 am - 1 pm: Design Tutorial
W13	1. Conversational AI in Design 2. Q&A for final submission	10 am - 11 am: Language Tutorial 11 am - 1 pm: Design Tutorial
W14/15	**Final CW Submission** **Speaking Test**	

* The above schedule may be subject to change and students must regularly refer to communications and notices on CORE for updates.

Interim Coursework (Brief 1): AI-Augmented Speculation – "Dreams of Tomorrow"

All Learning Outcomes | Group work + Individual work | 50% of the Module Marks (Coursework 1A/CW1A 35% Group Work + Coursework 1B/CW1B 15% Individual Work)

Submission deadline (on CORE): Week 7, 10 PM, Wednesday, Apr. 15, 2026

Objective:

This interim coursework positions the designer as a speculative dreamer, inviting students to investigate possible futures through creative, critical design. By engaging with historical visions of tomorrow, we recognise that speculative practice is a vital method for navigating periods of intense technological and social transformation. Today, rapid advancements in AI, digital culture, and mobility present both unprecedented possibilities and profound ethical questions. This project challenges you to move beyond efficiency-driven applications of technology and to establish a critical Human-Machine Conversation (HMC). Working in multidisciplinary teams, you will create a coherent, "diegetic" world—a speculative reality where your designs form a lived environment, not merely a visual fantasy.

The Drowned World, Jiashi Yu, 2024

Activity:

1. Phase 1 (Weeks 1-2): Narrative & World-Building – Author a first-person "Design Fiction" narrative that establishes the core rules and logic of your future scenario through the experiences of a specific protagonist.

2. Phase 2 (Weeks 2-3): Storyboard & Temporal Logic – Develop a sequential comic storyboard to visualise how your speculative environment and narrative evolve over time, ensuring consistency across your team's vision.
3. Phase 3 (Weeks 3-5): Physical Translation & Assemblage – Translate digital AI fragments into a tactile 2.5D collage or model, using material resistance to foster deliberate, critical design thinking.
4. Phase 4 (Weeks 5-6): Animation & Cinematic Synthesis – Produce a 1.5–3 minute animated sequence using AI video tools to bring your storyboard to life, capturing the atmospheric and psychological dimensions of your world.

Deliverables:

Format: The work will be compiled in an A3 coursework report following the provided template. Add a chapter page at the beginning of each task.

1. **Group Submission & Presentation (Week 7)**: A 15-minute final presentation and a comprehensive digital portfolio containing your narrative, storyboard, process documentation, and final animation. Each student will need to present for at least 2 minutes.
2. **AI Process Report (Group)**: A documented analysis mapping your team' s evolving Human-Machine Conversation across all project phases.
3. **Self-Reflection (Individual)**: An 800-1000 word essay critically reflecting on your specific disciplinary role within the team and your personal engagement with the AI-augmented design process.

Assessment:

1. Concept & Narrative Depth (Group): Evaluates the originality and coherence of the speculative world, its grounding in historical reference, and the effective integration of multidisciplinary perspectives through a consistent narrative.
2. Engagement with AI (Group): Assesses the rigor and evolution of the Human-Machine Conversation, demonstrating critical curation and deconstruction of AI outputs beyond basic prompt engineering.
3. Physical Assemblage (Group): Judges the translation of digital concepts into a tactile model, valuing material conjecture and ambiguity over hyper-realistic perfection.
4. Animation & Cinematic Narrative (Group): Measures the effectiveness of the final animation as a spatial-temporal bridge that captures narrative evolution, atmosphere, and the protagonist's lived experience.
5. Presentation & Communication (Group): Evaluates the overall quality of the language produced by the group. In order to pass this component, no script should be used, and each presenter should speak for at least 2 minutes.
6. Self-Reflection (Individual): Assesses the depth of critical analysis regarding the students' specific disciplinary contribution and their personal evaluation of the AI-augmented design process.

Final Coursework: High-performance Design

Individual Work | All Learning Outcomes | 50% of the Module Marks

Submission deadline (on CORE): Week 15, 10 PM, Monday, Jun. 8, 2026

This coursework contributes 50% to the final module mark, with its assessment divided into a design component (Task 1, 35%) and a language component (Task 2, 15%). The objective is to evaluate not only students' design capabilities but also their written and oral communication skills, which are essential for their future professional practice.

Task 1: Algorithmic Design with Varying Complexity (35% of the Module Marks)

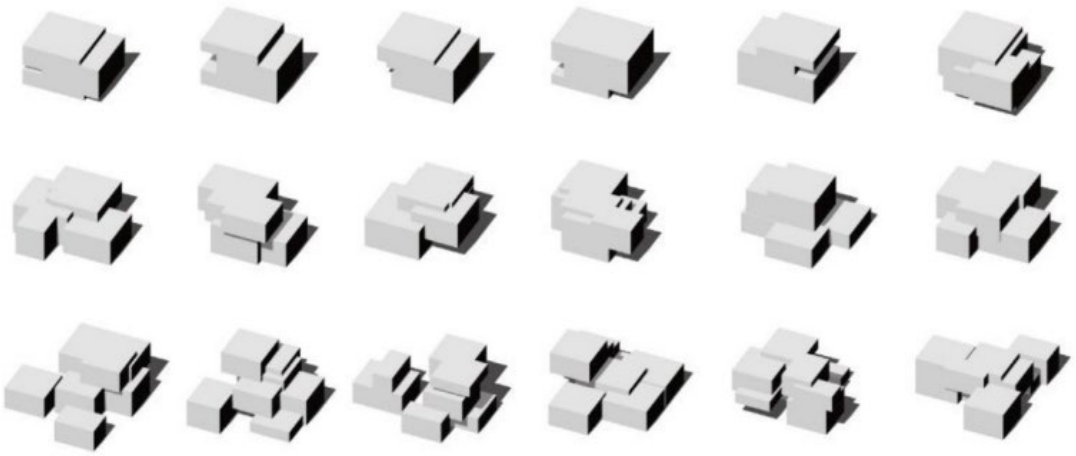
Objective:

This coursework explores the translation of design language into algorithmic logic and the communication of design concepts through computational language. It examines how computers can generate diverse design outputs from shared algorithmic principles, demonstrating the potential for collaborative workflows between designers and computational systems to enhance exploration, iteration, and conceptual development.

Activity:

This second coursework focuses on an open-ended design task—such as a piece of furniture, an interior space, a building, a structure, or an urban design—to be addressed through algorithmic methods. The design task may be derived from the first coursework or a parallel studio project. Students will first develop foundational parametric programming skills in two tutorial sessions (Weeks 8 and 10) using the visual programming environment of Rhino and Grasshopper. Subsequently, in Weeks 11 to 13, each student will individually explore how to articulate their design ideas through algorithmic and parametric models.

Specifically, the task requires the creation of three parametric models that each represent the same core design idea or object, but with a distinct number of control parameters (low, medium, and high). This variation in parameters should produce a clear differentiation in the visual and geometric complexity of the resulting designs—for instance, influencing the number, size, and variation of openings in a building façade. The exercise is intended to foster critical reflection on how design intricacy can be systematically modulated and controlled through the number of variables in a parametric system.



Building massing forms generated using different numbers of controlled parameters

Deliverables:

Your submission will consist of a single, cohesive report in A3 accompanied by the corresponding parametric files. The report must document your work and reflections in a professional format with clear sections and an integrated presentation of text, images, and diagrams. It should contain the following core components. Additionally, your three Grasshopper definition files are required as attachments to the report for technical review.

1. **Parametric Documentation and Visual Portfolio**

Present your three final Grasshopper scripts alongside a visual portfolio. This must include a range of at least three distinct design variations from each model, showing the effect of increased parametric control. Conclude with a final rendered image per model that communicates your core design intent.

2. **Process Journal: Iterative Development**

Document the evolution of your parametric system, narrating the step-by-step progression from the simplest to the most complex model. Use annotated screenshots to illustrate key developments and provide a direct comparative analysis that explains how each increase in parameters enhanced the design's complexity.

3. **Critical Reflection Essay (minimum 600 words)**

Reflect on the experience of translating a design concept into algorithmic logic, considering both its challenges and insights. Expand the discussion to critically evaluate the potential impact of algorithmic and AI-assisted tools on design ideation, conceptual processes, and practice, concluding with your synthesised perspective.

Assessment Criteria

1. **Conceptual Logic & Parametric Translation**: Effectively translates a design concept into a structured algorithmic logic, demonstrated through three distinct parametric models of escalating complexity that explore core design dimensions.
2. **Technical Development & Iterative Exploration**: Demonstrates clear, logical progression in parametric modelling, supported by robust technical execution, functional scripts, and visual documentation that illustrates the expanded design possibilities afforded by increased parametric control.
3. **Critical Understanding of Computational Design**: Exhibits a critical awareness of the principles, potential and limitations of algorithmic and AI tools in design, and reflects thoughtfully on their role in exploration, generation and evaluation within the design process.
4. **Synthesised Application & Reflective Practice**: Successfully applies computational methods to articulate a design idea and provides insightful reflection on how this approach influences design thinking, ideation and conceptual development.

Task 2: Reflective Communication in Design (15% of the Module Marks)

Objective:

This task assesses your ability to clearly and critically communicate design concepts and your engagement with course material through both written and spoken English. It evaluates how effectively you can articulate reflections on lecture content, demonstrate understanding of key topics, and participate in academic discussions, reflecting the professional communication skills required in interdisciplinary and collaborative design practice.

Activity:

From Week 2 – Week 12, you will be required to actively engage with the lecture series by submitting a photo of your handwritten structured notes and reflections to the corresponding Learning Mall dropbox at the end of each lecture. ALC staff will collect the hard copies of these notes once you have submitted your photo. Of the 9 lectures that will take place during this period, you will need to submit at least 8 lecture notes and reflections in order to pass the Written component of this assessment. There will also be a minimum word count required for each weekly submission. A note-taking template will be provided by ALC staff each week but you will need to bring your own pen or pencil.

Deliverables:

1. **Compiled Lecture Notes and Written Reflection**: In addition to your portfolio of at least 8 out of 9 lecture notes and reflections, you will complete an in-class written reflection of 500 words in Week 13. This will ask you to use Gibbs' Reflective Cycle (see here) to reflect on your experience of working with others towards a shared goal. This task will be assessed according to Task Completion and Language Use and will demonstrate your understanding, critical engagement, and personal insights on the topics covered.
2. **Speaking Test** (Week 14-15): In this 9-10-minute conversation with an ALC lecturer, you will discuss your 500-word written reflection on the module, and respond to questions with relevant, detailed, and clear explanations.

Assessment Criteria

1. **Written Communication**: This component evaluates the clarity, grammatical accuracy, and vocabulary range in your written submissions. These include structured notes on lecture content and the critical reflections required for coursework tasks. Your writing should demonstrate your ability to articulate complex ideas with precision.
2. **Verbal Communication**: This component evaluates your spoken English during a structured conversational assessment. You will be assessed on your fluency, language accuracy, and your ability to provide detailed, relevant, and coherent responses about your design work and reflective insights developed throughout the module.

Resit Coursework: Individual Submission (100%)

Individual Work | All Learning Outcomes | 100% of the Module Marks

Submission deadline (on CORE): 12 PM, Monday, July. 27, 2026

This resit coursework combines the key learning outcomes from both the interim and final coursework into a single, integrated individual submission. It assesses your ability to engage with AI-augmented speculative design, develop algorithmic design projects, and critically reflect on your process through written communication.

Deliverables:

1. **AI-Generated Storyboard (2-3 pages)** – Following and extending the narrative and world-building principles established in the interim coursework, produce a sequential storyboard that combines AI-generated images with accompanying text. The storyboard should present a coherent speculative scenario through the lens of a protagonist, demonstrating an understanding of narrative structure and diegetic consistency.

2. **Algorithmic Design Project** – Complete and/or improve the individual final coursework task by developing two parametric models of two levels of complexity (low and high parameters) that represent the same core design idea. Submit the functional Grasshopper files alongside a visual portfolio showing at least two distinct variations per model and a final rendered view for each.
3. **Written Reflection (1000 words)** – Produce a comprehensive reflective essay that addresses both components of the resit coursework. Reflect on your experience of using AI for narrative and visual generation, your process of translating a design concept into algorithmic logic, and the broader implications of computational and AI-assisted tools for design practice. The essay should demonstrate critical engagement with the module's themes and your own learning journey.

Assessment Criteria:

1. **Narrative & AI Engagement** – Evaluates the coherence and originality of the storyboard, the effective use of AI tools in image and text generation, and the consistency of the speculative world presented.
2. **Algorithmic Translation & Technical Execution** – Assesses the successful translation of a design concept into three functional parametric models with clear escalation in complexity, supported by effective visual documentation.
3. **Critical Reflection & Written Communication** – Measures the depth of critical analysis in the reflective essay, the clarity and accuracy of written expression, and the ability to synthesise insights from both design tasks into a coherent personal evaluation.

All deliverables must be submitted as a single, cohesive report in A3 format with the Grasshopper files attached.

Additional instructions for coursework

Both reports must be comprehensively referenced following the Harvard system. The use of Generative Artificial Intelligence tools (such as Chat GPT) is allowed exclusively for copy editing and proofreading but not to generate new content. You can also use such tools for preliminary research, brainstorming and AI tutoring. For example, you may ask questions to verify your hypotheses and strengthen your arguments, or to obtain a preliminary list of relevant ideas or facts. It is always your responsibility to verify the accuracy and completeness of the information as for any other research sources. Furthermore, the use of the tool must be referenced in your submission. The final submitted report must be entirely your own work, in compliance with the University's academic integrity policy.

Teaching Team Contact Information

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Office hours operate on a first-come, first-served drop-in basis. If queues form, students are welcome to briefly discuss their query and email for a longer follow-up appointment.

Re-Assessment

Students failing to submit or to pass the initial assessment will have a chance to **re-sit in the summer of 2026** (provided this has not been removed due to too low attendance). In the resit, each student is required to submit a single coursework component assessing all of the learning outcomes, constituting 100% of the final module marks.

Recommended Readings

- A Pattern Language: Towns, Buildings, Construction. Christopher Alexander, Sara Ishikawa, Murray Silverstein, Max Jacobson, Ingrid Fiksdahl-King, Shlomo, 9780195019193 /Oxford University Press
- Visual Language for Designers. Principles For Creating Graphics That People Understand: Connie Malamed, 9781592537419 /Rockport Publishers
- Computational Design Thinking: Computation Design Thinking. Achim Menges, Sean Ahlquist, 9780470665657 /Wiley
- AI Fundamentals Courseware. Reiner Van Biggelaar, 9789401810579 /Van Haren Publishing
- AI For Designers. Md Haseen Akhtar, Janakarajan Ramkumar, 9789819968961 /Springer
- Artificial Intelligence for Engineers: Basics and Implementations. Zhen "Leo" Liu, 9783031759529 /Springer
- Parametric Analysis, Generative Design, And Machine Learning For Architects (Practical Revolutions). Victor Okhoya, Marcelo Bernal, 9781394197996 /Wiley
- Artificial Intelligence and the City: Urbanistic Perspectives On AI. Federico Cugurullo, Federico Caprotti, Matthew Cook, Andrew Karvonen, Pauline Mcguirk, Simon Marvin, 9781032431475 /Routledge

Additional references for specific topics will be made available on Learning Mall Core

Additional Information

Student Feedback:

The University is committed to receiving and responding to student feedback in order to improve the quality of the student experience within the institution. It is University policy that the preferred way of doing this is by using the Online Student Module Feedback Questionnaire Survey. Students are encouraged to complete the questionnaire survey for this module at the end of the semester.

Attendance:

The University expects students to attend all timetabled learning sessions associated with this module, and to engage with the relevant learning and support resources. Student attendance will be recorded using the Attendance Management System (AMS). Please follow your teacher's instructions for recording your attendance at each session. Students are responsible for managing their attendance, and should take prompt action to inform the Module Leader in case circumstances beyond their control affect their class attendance. You are advised to read the University's 'Student Attendance Policy' for more information.

Rules of Submission for Assessed Coursework:

The University has detailed rules and procedures governing the submission of assessed coursework. You need to be familiar with the rules and procedures as detailed in the University's 'Code of Practice on Assessment'.

Late Submission of Assessed Coursework:

The University attaches penalties to the late submission of assessed coursework. You need to be familiar with the rules as detailed in the University's 'Code of Practice on Assessment'.

Mitigating Circumstances:

Students who are unable to submit coursework by the deadline or attend examinations due to serious illness or other unforeseen circumstances, as defined in the Mitigating Circumstances (MC) Policy, may submit a Mitigating Circumstances Application. The application should be submitted before the assessment deadline (or examination date) under the Academic Records page on e-Bridge. Misuse of the MC policy will result in disciplinary actions.

Academic Integrity:

Any violation of academic integrity including plagiarism, collusion, copying, submission of commissioned or procured work, Academic Offences Involving Artificial Intelligence (AI), and/or falsification and fabrication of data will result in penalties. Please be familiar with the University's Academic Integrity Policy.

Examination Misconduct:

The University also values academic integrity in the conduct of examinations. Any behavior that violates examination regulations will not be tolerated and will result in penalties.

Artificial Intelligence (AI):

Information on whether the use of AI is permitted or not for each assessed coursework is indicated in the Assessment Details section of this module handbook.

For detailed guidelines, please refer to the Academic Integrity Policy Guide for Students and Staff.

For more information and resources on Artificial Intelligence and your learning and assessment, please consult the XJTLU AI for Learning pages of the Learning Mall Core.

Learning Mall Core:

Copies of lecture notes and other materials are available electronically through the Learning Mall Core, the University's virtual learning environment, at learningmall@xjtlu.edu.cn.

Communication:

All official communication concerning module-related matters will be conducted via e-mail and/or as Learning Mall Core announcements. Other modes of electronic communication are treated as informal.

Further Support:

You are advised to contact your Module Leader in the first instance if you experience any issues with your learning on this module. You may also contact your Academic Advisor or Programme Director. Further information on the kinds of support that the University provides to students can be found in the XJTLU Student Handbook.

You are strongly advised to read the policies mentioned above very carefully, because this will help you perform better in your academic studies. You can find all the policies and regulations related to your academic study on the e-Bridge → 'Document Zone' page.

UG Marking and Feedback Sheet - Introduction to Design Languages and Artificial Intelligence

AY 2025-26 | Course DES105 **Review stage and date:** Interim and April 15, 2026 **Student Name:** **Student ID:** **Tutor:** **Marker:**

	FAIL		COMPENSABLE FAIL	3RD CLASS	LOWER SECOND CLASS (2:2)	UPPER 2ND CLASS (2:1)	1ST CLASS			
CRITERIA:	**0-29% Extremely Insufficient**	**30-34% Severely Insufficient**	**35-39% Lacking**	**40-49% Basic**	**50-59% Competent**	**60-69% Good**	**70-79% Very Good**	**80-89% Outstanding**	**90-99% Exceptional**	**100% Perfect**
BACKGROUND RESEARCH **LO: B, C** **Area of Evaluation: KU and MQC**	☐ Absent or severely deficient in presenting background research.	☐ Insufficient, sporadic and disorganised presentation of background research	☐ Failed to demonstrate sufficient background knowledge. Research has poor or no grounding in theory and relevant literature.	☐ Demonstrated basic grasp of skills, with sporadic gaps in grounding research in theory and literature.	☐ Adequate grasp of skills. Analytical and critical in most aspects of research, possibly with sporadic gaps in grounding in theory and literature.	☐ Entirely satisfactory grasp of skills. The work demonstrates well-organised research, with possibly minor gaps in grounding background research in theory	☐ Comprehensive grasp of knowledge and understanding. The work shows organised and advanced research, with only insignificant gaps in research, if any.	☐ Systematic and advanced grasp of skills. The work shows extra depth and/or critical approach in some aspects of background research.	☐ Systematic and advanced grasp of skills.. The work shows considerable depth and shows critical approach in most aspects of background research.	☐ Perfect in all background research aspects.
NARRATIVE & CONCEPT **LO: C, D** **Area of Evaluation: AS and MQC**	☐ The work fails to provide a speculative narrative or conceptual foundation, showing no engagement with the project goals.	☐ The project lacks a coherent conceptual "Why" and fails to establish a consistent multidisciplinary or thematic framework.	☐ The conceptual foundation is weak and fails to effectively communicate a clear or consistent narrative perspective.	☐ The narrative meets minimum requirements but lacks critical depth, often relying on common tropes or displaying minor inconsistencies in its logic.	☐ The project establishes a functional and relevant world, though the conceptual integration or thematic exploration remains somewhat conventional.	☐ The narrative is clear and well-structured, successfully establishing a coherent set of rules and a persuasive conceptual "Why."	☐ The concept is convincingly grounded and provides a strong, consistent logic that underpins the entire speculative journey.	☐ Systematic and advanced grasp of analysis. The work shows extra depth and/or critical approach in some aspects in drawing analysis conclusion.	☐ The project presents an extraordinary depth of thought, seamlessly weaving complex references into a flawlessly consistent and insightful world-building logic.	☐ Perfect in narrative construction, demonstrating an impeccable and visionary conceptual logic of profound originality.
AI ENGAGEMENT **LO: B, D** **Area of Evaluation: AS**	☐ The work fails to engage with AI tools or document the interaction process, showing no understanding of the module's technological goals.	☐ The project shows almost no evidence of a systematic workflow or the critical curation of generated content.	☐ The AI interaction is weak and fails to demonstrate a clear or consistent collaborative methodology across design phases.	☐ The engagement meets minimum requirements but relies on a "fast-food" approach with limited evidence of critical deconstruction or editing.	☐ The student establishes a functional AI workflow that supports the design process, though the interaction remains somewhat conventional or product-oriented.	☐ The use of AI is clear and well-structured, successfully showing iterative refinement and a methodical engagement with different platforms.	☐ The project convincingly shifts from linear commands to a consistent dialogue, demonstrating strong critical agency over the machine's outputs.	☐ The workflow shows a highly sophisticated ability to deconstruct and curate AI latent space, moving far beyond efficiency toward deep creative exploration.	☐ There is extraordinary evidence of AI as a proactive collaborative partner, with a flawlessly documented and highly sophisticated interaction flow.	☐ Perfect in AI engagement, demonstrating an impeccable and visionary "Human-Machine Conversation" throughout the design process.
REPRESENTATION OF ASSEMBLAGE **LO: B, D** **Area of Evaluation: AS and MQC**	☐ The work fails to provide a physical or cinematic representation, showing no engagement with the project's making or storytelling goals.	☐ The project lacks a coherent representational strategy and fails to establish a consistent link between the physical model and the digital narrative.	☐ The representational foundation is weak and fails to effectively communicate a clear or consistent material or cinematic perspective.	☐ The representation meets minimum requirements but lacks material depth, often relying on "hyper-realistic" outputs with minor inconsistencies in the assemblage logic.	☐ The project establishes a functional and relevant representational framework, though the integration of physical and digital layers remains somewhat conventional.	☐ The assemblage is convincingly grounded in its methodology, providing a strong and consistent spatial-temporal bridge between the physical model and the cinematic outcome.	☐ There is a highly sophisticated translation of digital fragments into a physical medium, demonstrating a visionary and resilient approach to "material resistance".	☐ Advanced response to tectonic and structural issues. Excellent implementation in addressing concerns related to mentioned tectonic aspects. Evident integration in design proposal.	☐ The project demonstrates an extraordinary depth of material and cinematic exploration, seamlessly bridging tactile assemblages with digital narratives in a flawlessly consistent manner.	☐ Perfect in representation, flawlessly synthesising physical and digital media into a visionary and profound design language.
REPRESENTATION OF ANIMATION **LO: A, B** **Area of Evaluation: KU and AS**	☐ The work fails to provide an animated sequence, showing no engagement with moving imagery or sequential storytelling goals.	☐ The project lacks a coherent animation strategy and fails to establish a consistent link between the storyboard and the final video.	☐ The cinematic foundation is weak and fails to effectively communicate a clear or consistent temporal perspective of the world.	☐ The animation meets minimum requirements but lacks narrative depth, often relying on repetitive loops or displaying minor inconsistencies in its visual flow.	☐ The project establishes a functional and relevant cinematic framework, though the transition from static imagery to motion remains somewhat conventional.	☐ The animation is clear and well-structured, successfully capturing the "diegetic" experience of the protagonist within a persuasive designed environment.	☐ The sequence is convincingly grounded in its narrative arc, providing a strong and consistent atmospheric flow that underpins the entire speculative journey.	☐ There is a highly sophisticated use of animation as a "spatial-temporal bridge," demonstrating a visionary approach to sequential storytelling and world-building.	☐ The sequence demonstrates extraordinary atmospheric depth, seamlessly weaving complex psychological shifts into a flawlessly consistent and evocative cinematic world.	☐ Perfect in animation, achieving a professional standard of cinematic storytelling with exceptional atmospheric depth and narrative coherence.
PRSENTATION **LO: A** **Area of Evaluation: MQC**	☐ Presentation language is very limited. Errors may be frequent, and severely reduce clarity.	☐ Presentation language is inadequate. Errors may be frequent, and often reduce clarity.	☐ Presentation language is inadequate. Errors may be frequent, and sometimes reduce clarity.	☐ Presentation language is minimally adequate. Errors may be noticeable, but rarely reduce clarity. No paper or digital script is used. Each group member speaks for at least 2 minutes.	☐ Presentation language is acceptable. Errors may be noticeable, but do not reduce clarity. No paper or digital script is used. Each group member speaks for at least 2 minutes.	☐ Presentation language is consistently good. Errors may occasionally be present, but do not reduce clarity. No paper or digital script is used. Each group member speaks for at least 2 minutes.	☐ Presentation language is strong and convincing throughout, with only minor errors. No paper or digital script is used. Each group member speaks for at least 2 minutes.	☐ All presenters demonstrate outstanding levels of language use, with only rare and minor errors. No paper or digital script is used. Each group member speaks for at least 2 minutes.	☐ All presenters demonstrate exceptionally high levels of language use, with only very rare and very minor errors. No paper or digital script is used. Each group member speaks for at least 2	☐ Perfect in presentation, with all presenters demonstrating fluent, professional language use and confident, engaging delivery entirely free of scripts.
OVERALL ACADEMIC STANDARD **LO: all** **Area of Evaluation: MQC** *Also refer to Academic Integrity Policy**	☐ Work demonstrates little or no originality, coherence, or authorship, possibly including poor academic practice. Serious weaknesses in presentation, attribution, or use of sources indicate failure to meet the standards of academic integrity as defined by the relevant policy. The use of English is incomprehensible.	☐ Minimal design authorship or independent thinking is shown. Referencing of precedents or sources is absent or inaccurate. Repeated weaknesses, possibly including poor academic practice such as superficial adaptation of others' designs or failure to illustrate AI assistance, contravene expectations of academic integrity. The	☐ Work shows limited originality and design control. Attempts at independent authorship are weak, with inconsistent representation and inaccurate attribution. Weaknesses, possibly including poor academic practice in presenting sources or design influences, may occur. The use of English is rudimentary.	☐ Design work demonstrates basic authorship and acceptable originality. Visual and textual references are acknowledged with occasional lapses. Minor errors in attribution may be present, but overall integrity is maintained, possibly including poor academic practice. The use of English is somewhat inaccurate.	☐ Design outputs are competently authored with mostly accurate representation and consistent acknowledgment of sources. The work generally adheres to the Academic Integrity Policy, with only isolated gaps in referencing or disclosure, possibly including minor poor academic practice. The use of English is technically adequate.	☐ Work demonstrates clear authorship, creativity, and critical engagement. Sources, precedents, and AI inputs (if permitted) are consistently acknowledged. The student demonstrates responsibility and fairness in design authorship. The use of English is technically correct.	☐ Design work is highly original and well-developed. Representation is precise, and attribution of external material exemplary. Fully consistent with honesty, fairness, and respect as required by the Academic Integrity Policy. The use of English is technically accurate.	☐ Outstanding originality, authorship, and creative rigour. Drawings and design outputs are excellent and ethically presented. Fully embodies the highest academic and professional standards of the Academic Integrity Policy. The use of English is precise and advanced.	☐ Exceptional originality, authorship, and creative rigour. Drawings and design outputs are sophisticated and ethically presented. Fully embodies the highest academic and professional standards of the Academic Integrity Policy. The use of English is refined and elegant.	☐ Perfect in all overall academic standard aspects.
	Strengths:					**Weaknesses:**				

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Learning Outcomes:		
A) Demonstrate level-appropriate linguistic competence and use effectivelydiscipline-specific English vocabulary to describe design problems and communicatedesign concepts	D)Demonstrate the application of AI techniques and tools to address and solvefundamental design problems in engineering and design contexts	
B) Identify different design dimensions and how they relate to textual, visual andprogramming language		
C) Discuss the working principles, potential, differences and limitations of AI andcomputational tools in design exploration, generation, optimisation and evaluation		

Areas of Evaluation:

Knowledge and Understanding (KU) describe the student' s grasp of the subject, topic, or theory being assessed, and the intellectual abilities necessary to process such knowledge, including analysing and/or synthesising information.

Application and Skills (AS) describe the ability to apply such knowledge and understanding to the given tasks or problems, selecting the appropriate methods and tools, and using them correctly.

Meta-knowledge, Quality and Communication (MQC) refer to the overall academic standards adopted in the assessed work and address meta-knowledge as a key and overarching learning objective of XJTLU education, aiming to form critical thinkers and life-long learners able to engage effectively and responsibly with information and data management, artificial intelligence (AI), and other emerging technologies.

UG Marking and Feedback Sheet - Introduction to Design Languages and Artificial Intelligence										
AY 2025-26 | Course DES105	**Review stage and date:** Interim and April 15, 2026			**Student Name:**		**Student ID:**	**Tutor:**	**Marker:**		
	FAIL		COMPENSABLE FAIL	3RD CLASS	LOWER SECOND CLASS (2:2)	UPPER 2ND CLASS (2:1)	1ST CLASS			
CRITERIA:	**0-29% Extremely Insufficient**	**30-34% Severely Insufficient**	**35-39% Lacking**	**40-49% Basic**	**50-59% Competent**	**60-69% Good**	**70-79% Very Good**	**80-89% Outstanding**	**90-99% Exceptional**	**100% Perfect**
Critical Reflection on AI Application **LO: A, B, C** **Area of Evaluation: MQC**	☐ The work fails to provide a reflection on AI application, showing no understanding of the module's core technological and critical themes.	☐ The document lacks a coherent critical framework and shows almost no engagement with the conceptual challenges posed by generative technology.	☐ The analytical foundation is weak, failing to effectively communicate a clear or consistent perspective on the AI-augmented experience.	☐ The submission meets minimum requirements but lacks critical depth, often providing a descriptive account rather than a deep reflection on the collaborative experience.	☐ The student establishes a functional reflection on the AI process, though the analysis of the machine's impact on creativity remains somewhat conventional.	☐ The writing is clear and well-structured, successfully analyzing the collaborative relationship with AI beyond simple technical execution.	☐ The reflection is convincingly grounded, providing a strong and consistent critique of how AI influenced design thinking and decision-making throughout the project.	☐ There is a highly sophisticated analysis of the "Human-Machine Conversation," demonstrating a profound understanding of the ethical and creative implications of generative tools.	☐ The document provides extraordinary critical insight, flawlessly evaluating the tension between digital "perfection" and material friction within the design workflow.	☐ Perfect in critical reflection, evaluating human-machine collaboration with professional depth and clarity beyond standard expectations.
Analysis of AI-Augmented Process **LO: A, B, C** **Area of Evaluation: MQC**	☐ The work fails to provide an analysis of the AI process, showing no engagement with the technological or critical themes of the project.	☐ The document lacks a coherent structure and fails to establish a consistent link between the digital workflow and the creative outcome.	☐ The analytical foundation is weak and fails to effectively communicate a clear or consistent perspective on the AI-augmented design experience.	☐ The submission meets minimum requirements but lacks critical depth, often providing a descriptive account of the tools rather than a reflection on the process.	☐ The student establishes a functional and relevant analysis, though the reflection on the machine's influence on the final design remains somewhat conventional.	☐ The analysis is clear and well-structured, successfully establishing a persuasive narrative regarding the technical and conceptual challenges of the AI workflow.	☐ The analysis is convincingly grounded, providing a strong and consistent critique of the iterative process and the curation of digital outputs.	☐ There is a highly sophisticated analysis that demonstrates a visionary understanding of the "Human-Machine Conversation" and its impact on creative agency.	☐ The document provides extraordinary insight, seamlessly weaving a flawlessly consistent and critical evaluation of how generative tools reshaped the design logic.	☐ Perfect in analysis of the AI workflow, demonstrating sophisticated understanding of how generative tools shaped creative outcomes.
Written Communication **LO: A** **Area of Evaluation: KU and MQC**	☐ Very limited language use. Errors may be frequent and severely reduce clarity.	☐ Inadequate language use. Errors may be frequent and often reduce clarity.	☐ Inadequate language use. Errors may be frequent and sometimes reduce clarity.	☐ Minimally adequate language use. Errors may be noticeable, but rarely reduce clarity.	☐ Acceptable language use. Errors may be noticeable, but do not reduce clarity.	☐ Consistently good language use. Errors may occasionally be present, but do not reduce clarity.	☐ Strong and convincing language use, with only minor errors.	☐ Outstanding language use, with only very minor errors.	☐ Exceptional language use, with only very rare and very minor errors.	☐ Perfect in written communication, demonstrating flawless, professional language use with exceptional clarity and precision.
OVERALL ACADEMIC STANDARD **LO: all** **Area of Evaluation: MQC** *Also refer to Academic Integrity Policy**	☐ Work demonstrates little or no originality, coherence, or authorship, possibly including poor academic practice. Serious weaknesses in presentation, attribution, or use of sources indicate failure to meet the standards of academic integrity as defined by the relevant policy. The use of English is incomprehensible.	☐ Minimal design authorship or independent thinking is shown. Referencing of precedents or sources is absent or inaccurate. Repeated weaknesses, possibly including poor academic practice such as superficial adaptation of others' designs or failure to illustrate AI assistance, contravene expectations of academic integrity. The	☐ Work shows limited originality and design control. Attempts at independent authorship are weak, with inconsistent representation and inaccurate attribution. Weaknesses, possibly including poor academic practice in presenting sources or design influences, may occur. The use of English is rudimentary.	☐ Design work demonstrates basic authorship and acceptable originality. Visual and textual references are acknowledged with occasional lapses. Minor errors in attribution may be present, but overall integrity is maintained, possibly including poor academic practice. The use of English is somewhat inaccurate.	☐ Design outputs are competently authored with mostly accurate representation and consistent acknowledgment of sources. The work generally adheres to the Academic Integrity Policy, with only isolated gaps in referencing or disclosure, possibly including minor poor academic practice. The use of English is technically adequate.	☐ Work demonstrates clear authorship, creativity, and critical engagement. Sources, precedents, and AI inputs (if permitted) are consistently acknowledged. The student demonstrates responsibility and fairness in design authorship. The use of English is technically correct.	☐ Design work is highly original and well-developed. Representation is precise, and attribution of external material exemplary. Fully consistent with honesty, fairness, and respect as required by the Academic Integrity Policy. The use of English is technically accurate.	☐ Outstanding originality, authorship, and creative rigour. Drawings and design outputs are excellent and ethically presented. Fully embodies the highest academic and professional standards of the Academic Integrity Policy. The use of English is precise and advanced.	☐ Exceptional originality, authorship, and creative rigour. Drawings and design outputs are sophisticated and ethically presented. Fully embodies the highest academic and professional standards of the Academic Integrity Policy. The use of English is refined and elegant.	☐ Perfect in all overall academic standard aspects.
	Strengths:					**Weaknesses:**				

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Learning Outcomes:		
	A)Demonstrate level-appropriate linguistic competence and use effectivelydiscipline-specific English vocabulary to describe design problems and communicatedesign concepts	D)Demonstrate the application of AI techniques and tools to address and solvefundamental design problems in engineering and design contexts
	B) Identify different design dimensions and how they relate to textual, visual andprogramming language	
	C) Discuss the working principles, potential, differences and limitations of AI andcomputational tools in design exploration, generation, optimisation and evaluation	

Areas of Evaluation:	
	Knowledge and Understanding (KU) describe the student's grasp of the subject, topic, or theory being assessed, and the intellectual abilities necessary to process such knowledge, including analysing and/or synthesising information.
	Application and Skills (AS) describe the ability to apply such knowledge and understanding to the given tasks or problems.
	Meta-knowledge, Quality and Communication (MQC) refer to the overall academic standards adopted in the assessed work and

UG Marking and Feedback Sheet - Introduction to Design Languages and Artificial Intelligence										
AY 2025-26 | Course DES105	**Review stage and date:** Final submission and June 8, 2026			**Student Name:**		**Student ID:**	**Tutor:**	**Marker:**		
	FAIL		COMPENSABLE FAIL	3RD CLASS	LOWER SECOND CLASS (2:2)	UPPER 2ND CLASS (2:1)	1ST CLASS			
CRITERIA:	**0-29% Extremely Insufficient**	**30-34% Severely Insufficient**	**35-39% Lacking**	**40-49% Basic**	**50-59% Competent**	**60-69% Good**	**70-79% Very Good**	**80-89% Outstanding**	**90-99% Exceptional**	**100% Perfect**
Conceptual Logic & Parametric Translation LO: B, D Area of Evaluation: AS and KU	☐ Absent or entirely incoherent translation of design into logic.	☐ Minimal attempt at translation; logic is largely missing or irrelevant.	☐ Basic design idea is present but algorithmic logic is inconsistent and unclear.	☐ Core design idea is translated into a basic, functional parametric logic across three models.	☐ Design is translated into a clear, structured logic with three distinct models showing recognisable complexity progression.	☐ Effective and logical translation. The three models clearly explore different design dimensions with escalating complexity.	☐ Sophisticated translation. Logic is elegant and well-considered, with models demonstrating a strong, intentional exploration of form and control.	☐ Highly systematic and inventive translation. Models show advanced exploration of design dimensions through parametric means.	☐ Masterful and critically aware translation. The logic demonstrates exceptional creativity and depth in investigating design possibilities.	☐ Perfect in all aspects of conceptual translation and parametric exploration.
Technical Development & Iterative Exploration LO: B, D Area of Evaluation: AS and MQC	☐ No functional scripts or evidence of development.	☐ Scripts are non-functional or severely flawed. Progression is absent.	☐ Scripts are partially functional but development is disjointed with little logical progression.	☐ All models function. A basic progression is documented, but steps or rationale may be unclear.	☐ Clear, logical progression is demonstrated. Scripts are functional and adequately documented with visuals.	☐ Well-documented, logical iteration. Visuals clearly show expanded design possibilities from increased control.	☐ Rigorous and systematic development process. Documentation is excellent and clearly illustrates the evolution of complexity.	☐ Proficient and insightful development. The work shows advanced technical execution and a refined approach to expanding parametric control.	☐ Exemplary mastery of technical iteration. The process shows critical innovation and flawless execution in exploring the parametric design space.	☐ Perfect in all aspects of technical development and iterative exploration.
Critical Understanding of Computational Design LO: C Area of Evaluation: KU and MQC	☐ No critical awareness or discussion of computational tools.	☐ Superficial or irrelevant mention of tools with significant misunderstandings.	☐ Basic description of tools present, but lacks analysis of principles, potential, or limitations.	☐ Shows a basic understanding of computational tools, with some attempt to discuss their role in design.	☐ Demonstrates a competent understanding, discussing principles, potential, and limitations with some reflection.	☐ Good, thoughtful analysis. Clearly evaluates the role of tools in exploration, generation, and evaluation.	☐ Comprehensive and critical analysis. Shows a nuanced understanding of the tools' impact and integrates reflection with practical work.	☐ Systematic and advanced critical awareness. Analysis shows depth and insight into broader implications and future trajectories.	☐ Exceptional, critically sophisticated understanding. Demonstrates authoritative insight into the transformative potential and ethical	☐ Perfect in all aspects of critical understanding and analysis.
Synthesised Application & Reflective Practice LO: C, D Area of Evaluation: MQC and AS	☐ No application or reflection; work is disjointed from stated intent.	☐ Application is ineffective. Reflection is missing or entirely disconnected from the work..	☐ Application is partial. Reflection is present but descriptive, lacking insight into influence on design thinking.	☐ Applies methods to articulate a design idea. Reflection outlines basic influences on the design process.	☐ Successfully applies computational methods. Reflection provides competent insight into how the approach influenced ideation and conceptual development.	☐ Good synthesis of application and reflection. Thoughtfully analyses the influence on design thinking, supported by the work.	☐ ery good, integrated synthesis. Reflection is critical and perceptive, clearly linking practical outcomes to conceptual shifts in design practice.	☐ Outstanding synthesis. Reflection demonstrates a profound, critical evaluation of how computational collaboration reshapes conceptualization and creativity.	☐ Exceptional synthesis and reflective mastery. Work embodies a transformative approach, with reflection offering pioneering insights into the future of design ideation.	☐ Perfect in all aspects of application and reflective practice.
Written Communication LO: A Area of Evaluation: KU and MQC	☐ Very limited language use. Errors may be frequent and severely reduce clarity.	☐ Inadequate language use. Errors may be frequent and often reduce clarity.	☐ Inadequate language use. Errors may be frequent and sometimes reduce clarity.	☐ Minimally adequate language use. Errors may be noticeable, but rarely reduce clarity. Task requirements are met.	☐ Acceptable language use. Errors may be noticeable, but do not reduce clarity. Task requirements are met.	☐ Consistently good language use. Errors may occasionally be present, but do not reduce clarity. Task requirements are met.	☐ Strong and convincing language use, with minor errors. Task requirements are met.	☐ Outstanding language use, with only very rare and very minor errors. Often goes beyond expectations. Task requirements are met.	☐ Exceptional language use. Far beyond expectations and virtually error-free. Task requirements are met.	☐ Perfect in written communication, demonstrating flawless language use that equates to near-native proficiency, with all task requirements fully met.
Verbal Communication LO: A Area of Evaluation: KU and MQC	☐ Very limited language use. Errors may be very frequent and severely reduce clarity.	☐ Inadequate language use. Errors may be frequent and often reduce clarity.	☐ Inadequate language use. Errors may be frequent and sometimes reduce clarity.	☐ Minimally adequate language use. Errors may be noticeable, but rarely reduce clarity.	☐ Acceptable language use. Errors may be noticeable, but do not reduce clarity.	☐ Consistently good language use. Errors may occasionally be present, but do not reduce clarity.	☐ Strong and convincing language use, with minor errors.	☐ Outstanding language use, with only very rare and very minor errors. Often goes beyond expectations.	☐ Exceptional language use. Far beyond expectations and virtually error-free.	☐ Perfect in spoken communication, demonstrating flawless language use that equates to near-native proficiency.
OVERALL ACADEMIC STANDARD LO: ALL Area of Evaluation: MQC *Also refer to Academic Integrity Policy	☐ The submission fails to meet academic standards. Work is disorganised, shows no proficiency in computational or communication skills, and violates principles of academic integrity. The use of English is incomprehensible.	☐ The work shows minimal understanding of computational principles or communication. Referencing is weak or absent, and practices such as incomplete attribution are present. The use of English is incorrect and impedes understanding.	☐ The work attempts some computational concepts and written communication, but these are weakly evidenced or inaccurate. There are significant lapses in academic practice, such as insufficient source acknowledgement. Language is rudimentary.	☐ The work demonstrates a basic understanding of computational principles and academic practice. Sources are cited with errors, and the clarity of written and visual communication is inconsistent. Language is somewhat inaccurate but generally clear.	☐ The work demonstrates a competent application of computational methods and adheres to academic integrity. Referencing may contain isolated errors. Communication in text and visuals is adequately clear and structured. Language is technically adequate.	☐ The work shows a good grasp of computational principles and clear, professional communication. All sources are consistently attributed, and data is reliably presented. Visual and written language is clear and correct.	☐ The work demonstrates high-quality technical execution and precise, ethical scholarship. Sources and methods are clearly cited and explained. Communication is professional, fluent, and persuasive in both written and visual forms.	☐ The work is outstanding in its technical sophistication and academic rigour. All sources and processes are ethically integrated and referenced to the highest standard. Written and visual communication is advanced, insightful, and presented with clarity.	☐ The work is exceptional, showing flawless technical and academic execution. It exemplifies the highest standards of integrity and ethical practice. Written reflection and visual communication are masterful, eloquent, and critically insightful.	☐ Perfect in all aspects of academic standard, technical execution, and communication.
	Strengths:					**Weaknesses:**				

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Learning Outcomes:		
	A)Demonstrate level-appropriate linguistic competence and use effectivelydiscipline-specific English vocabulary to describe design problems and communicatedesign concepts	D)Demonstrate the application of AI techniques and tools to address and solvefundamental design problems in engineering and design contexts
	B) Identify different design dimensions and how they relate to textual, visual andprogramming language	
	C) Discuss the working principles, potential, differences and limitations of AI andcomputational tools in design exploration, generation, optimisation and evaluation	

Areas of Evaluation:	
	Knowledge and Understanding (KU) describe the student's grasp of the subject, topic, or theory being assessed, and the intellectual abilities necessary to process such knowledge, including analysing and/or synthesising information.
	Application and Skills (AS) describe the ability to apply such knowledge and understanding to the given tasks or problems, selecting the appropriate methods and tools, and using them correctly.
	Meta-knowledge, Quality and Communication (MQC) refer to the overall academic standards adopted in the assessed work and address meta-knowledge as a key and overarching learning objective of AIILD education, aiming to form critical thinkers and life-long learners able to engage effectively and responsibly with information and data management, artificial intelligence (AI), and other emerging technologies.

UG Marking and Feedback Sheet - Introduction to Design Languages and Artificial Intelligence										
AY 2025-26 | Course DES105 **Review stage and date:** Resit submission and July. 27, 2026				**Student Name:**		**Student ID:**	**Tutor:**	**Marker:**		
	FAIL		COMPENSABLE FAIL	3RD CLASS	LOWER SECOND CLASS (2:2)	UPPER 2ND CLASS (2:1)	1ST CLASS			
CRITERIA:	**0-29% Extremely Insufficient**	**30-34% Severely Insufficient**	**35-39% Lacking**	**40-49% Basic**	**50-59% Competent**	**60-69% Good**	**70-79% Very Good**	**80-89% Outstanding**	**90-99% Exceptional**	**100% Perfect**
AI-Generated Storyboard: Narrative & World-Building **LO: B, C** **Area of Evaluation: KU and MQC**	☐ The work fails to provide a storyboard, showing no engagement with narrative or world-building.	☐ The storyboard lacks coherence and fails to establish any consistent narrative or speculative logic.	☐ The narrative foundation is weak and fails to communicate a clear or consistent scenario.	☐ The storyboard meets minimum requirements but lacks depth, with noticeable inconsistencies in narrative flow.	☐ The storyboard establishes a functional narrative framework, though world-building remains somewhat conventional.	☐ The storyboard is clear and well-structured, successfully presenting a coherent speculative scenario through a protagonist's lens.	☐ The narrative is convincingly grounded, providing a strong and consistent world with clear diegetic logic.	☐ The storyboard demonstrates highly sophisticated world-building, with a visionary approach to narrative construction.	☐ The storyboard demonstrates extraordinary depth, seamlessly weaving complex speculative elements into a flawlessly consistent scenario.	☐ Perfect in narrative construction and speculative world-building, achieving a professional standard that exceeds expectations.
AI-Generated Storyboard: Visual & Textual Integration **LO: B, D** **Area of Evaluation: AS and MQC**	☐ The work shows no integration of images and text; visuals and writing are disconnected or absent.	☐ Visual and textual elements are poorly integrated, with no clear relationship between them.	☐ Integration is weak; images and text co-exist but do not work together to advance the narrative.	☐ Basic integration is present but inconsistent; text may simply describe rather than enhance visuals.	☐ Functional integration is achieved, with text and images working together in a conventional manner.	☐ Good integration of visual and textual elements, with both contributing effectively to the narrative.	☐ Strong integration where text and images complement and enhance each other throughout the storyboard.	☐ Sophisticated integration demonstrating a nuanced dialogue between visual and textual storytelling.	☐ Exceptional integration where text and images are seamlessly woven into a unified narrative experience.	☐ Perfect in visual and textual integration, with each element enhancing the other to create a compelling narrative.
Algorithmic Design: Parametric Models & Complexity **LO: B, D** **Area of Evaluation: AS**	☐ No functional models submitted; work shows no understanding of parametric logic.	☐ Models are non-functional or severely flawed; no progression in complexity is evident.	☐ Models are partially functional but demonstrate little logical progression or control.	☐ Two models are functional with basic complexity progression, though logic may be unclear.	☐ Two models demonstrate clear progression with functional logic and adequate parametric control.	☐ Two models show effective translation of design concept with well-structured logic and escalating complexity.	☐ Sophisticated models with elegant logic, clearly demonstrating intentional exploration of design dimensions.	☐ Highly systematic models showing advanced exploration and masterful parametric control.	☐ Exceptional models demonstrating innovative logic and profound investigation of design possibilities.	☐ Perfect in parametric execution, demonstrating elegant logic and masterful control of escalating complexity.
Algorithmic Design: Visual Documentation & Portfolio **LO: B** **Area of Evaluation: MQC and AS**	☐ No visual documentation provided.	☐ Visuals are absent or entirely unrelated to the models.	☐ Documentation is minimal and fails to communicate design variations clearly.	☐ Basic documentation present, showing at least three variations per model with some inconsistency.	☐ Adequate documentation with clear images showing three variations per model and final renders.	☐ Good visual documentation clearly illustrating the range of outcomes and final design intent.	☐ Strong portfolio with excellent visual communication of design variations and complexity.	☐ Outstanding documentation demonstrating sophisticated visual storytelling of the parametric process.	☐ Exceptional portfolio with flawless visual communication that enhances understanding of the design logic.	☐ Perfect in visual documentation, clearly communicating design intent and parametric range at a professional
Written Reflection: Critical Analysis & Synthesis **LO: A, B, C** **Area of Evaluation: MQC**	☐ No reflection submitted; work shows no engagement with module themes.	☐ Reflection lacks coherence and shows almost no critical engagement with the design process.	☐ Analytical foundation is weak; reflection is descriptive rather than critical.	☐ Reflection meets minimum requirements but lacks depth, providing basic description of tasks.	☐ Functional reflection on both design tasks, though analysis remains somewhat conventional.	☐ Clear and well-structured reflection that successfully analyses both AI and algorithmic processes.	☐ Strong, critically grounded reflection providing insightful analysis of the design journey.	☐ Highly sophisticated analysis demonstrating profound understanding of computational design implications.	☐ Extraordinary critical insight, flawlessly evaluating the relationship between tools, creativity, and design thinking.	☐ Perfect in critical reflection, synthesising both design tasks into a coherent and penetrating evaluation of computational design practice.
OVERALL ACADEMIC STANDARD **LO: ALL** **Area of Evaluation: MQC** *Also refer to Academic Integrity Policy**	☐ The submission fails to meet academic standards. Work is disorganised, shows no proficiency in computational or communication skills, and violates principles of academic integrity. The use of English is incomprehensible.	☐ The work shows minimal understanding of computational principles or communication. Referencing is weak or absent, and practices such as incomplete attribution are present. The use of English is incorrect and impedes understanding.	☐ The work attempts some computational concepts and written communication, but these are weakly evidenced or inaccurate. There are significant lapses in academic practice, such as insufficient source acknowledgement. Language is rudimentary.	☐ The work demonstrates a basic understanding of computational principles and academic practice. Sources are cited with errors, and the clarity of written and visual communication is inconsistent. Language is somewhat inaccurate but generally clear.	☐ The work demonstrates a competent application of computational methods and adheres to academic integrity. Referencing may contain isolated errors. Communication in text and visuals is adequately clear and structured. Language is technically adequate.	☐ The work shows a good grasp of computational principles and clear, professional communication. All sources are consistently attributed, and data is reliably presented. Visual and written language is clear and correct.	☐ The work demonstrates high-quality technical execution and precise, ethical scholarship. Sources and methods are clearly cited and explained. Communication is professional, fluent, and persuasive in both written and visual forms.	☐ The work is outstanding in its technical sophistication and academic rigour. All sources and processes are ethically integrated and referenced to the highest standard. Written and visual communication is advanced, insightful, and presented with clarity.	☐ The work is exceptional, showing flawless technical and academic execution. It exemplifies the highest standards of integrity and ethical practice. Written reflection and visual communication are masterful, eloquent, and critically insightful.	☐ Perfect in all aspects of academic standard, technical execution, and communication.
	Strengths:					**Weaknesses:**				

*Academic Integraty Policy: All assessed work must comply with the University's Academic Integrity Policy, which is founded on the values of honesty, fairness, and respect for others. Students are required to produce their own work, properly acknowledge sources, and define any permitted use of AI tools. Minor errors, poor academic practice, and breaches such as plagiarism, collusion, copying, dishonest use of data, or unacknowledged AI use will be subject to penalties as defined in the Policy.

Learning Outcomes:	**A)Demonstrate level-appropriate linguistic competence and use effectivelydiscipline-specific English vocabulary to describe design problems and comunicatedesign concepts**	**D)**Demonstrate the application of AI techniques and tools to address and solvefundamental design problems in engineering and design contexts	**Areas of Evaluation:**	**Knowledge and Understanding (KU)** describe the student' s grasp of the subject, topic, or theory being assessed, and the intellectual abilities necessary to process such knowledge, including analysing and/or synthesising information.
	B) Identify different design dimensions and how they relate to textual, visual andprogramming language			**Application and Skills (AS)** describe the ability to apply such knowledge and understanding to the given tasks or problems, selecting the appropriate methods and tools, and using them correctly.
	C) Discuss the working principles, potential, differences and limitations of AI andcomputational tools in design exploration, generation, optimisation and evaluation			**Meta-knowledge, Quality and Communication (MQC)** refer to the overall academic standards adopted in the assessed work and address meta-knowledge as a key and overarching learning objective of XJTLU education, aiming to form critical thinkers and life-long learners able to engage effectively and responsibly with information and data management, artificial intelligence (AI), and other emerging technologies.