



**ESOGU Faculty of Art and Design  
Industrial Design Department  
COURSE INFORMATION FORM**

<b>SEMESTER</b>	Spring
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<b>COURSE CODE</b>	1411xx	<b>COURSE NAME</b>	Design Drawing II
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SEMESTER	WEEKLY COURSE PERIOD			COURSE OF			
	Theory	Practice	Laboratory	Credit	ECTS	Type	Language
2	1	2	-	2	5	COMPULSORY ( x ) ELECTIVE ( )	Turkish

COURSE CATEGORY				
Basic Education	Design	Natural and Applied Science	Social Science	Art
	X			

ASSESSMENT CRITERIA			
MID-TERM	Evaluation Type	Quantity	%
	1st Mid-Term	1	30
	2nd Mid-Term		
	Quiz		
	Homework	2	30
	Project		
	Report		
	Others (.....)		
FINAL EXAM		1	40

<b>PREREQUIEITE(S)</b>	Should have completed the Design Drawing I course or to be able to draw at this level.
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<b>COURSE DESCRIPTION</b>	In continuation of the Design Drawing I course, within the scope of the Design Drawing II course the students learn: to draw an object of their own design in a realistic way; to reflect the material of the object in the drawing using colour and texture; to draw important aspects of the object in the right perspective; to visualize the function and details of the object in an explaining way and thus to explain their design idea with the help of the drawing legibly to everybody. In Design Drawing II course, students will start to use marker pens used by designers to draw more vividly and realistically by adding colour to their drawings. Additionally, students will start to draw more complex objects than the objects drawn within the scope of Design Drawing I course, they will learn to draw human figures and limbs, express the product-user relationship in their drawings and telling their stories in user scenarios. They will also learn to draw objects in their environment and finally to prepare presentation sheets.
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<b>COURSE OBJECTIVES</b>	With the ability to draw, a designer can quickly visualize the ideas in his mind as well as while drawing think his/her ideas over, create alternatives, make decisions and develop solutions. The aim of Design Drawing II course is to gain the student an advanced drawing ability that he/she is able to express his/her design ideas in fast an legible sketches; further to convey information that will enable the student to prepare more vivid, colorful, detailed drawings showing the product-user scenario for a convincing presentation of him/her designs.
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<p><b>ADDITIVE OF COURSE TO APPLY PROFESSIONAL EDUCATION</b></p>	<p>Hand drawings are an import medium to generate ideas during the design process and to share, to discuss and to evaluate this design ideas with other people. Especially with hand drawings it is possible in the early stages of the design process to highlight and communicate only import design ideas and aspects without having to show complex information such as technical details that might confuse the persons to whom the ideas are presented. Thus, the important design elements are conveyed more clearly to the persons to whom the presentation is made.</p>
<p><b>COURSE OUTCOMES</b></p>	<ol style="list-style-type: none"> <li>1. To be able to draw what you see</li> <li>2. To be able to visualize design ideas on paper</li> <li>3. To be able to create colour and material appearance using soft pastes and marker pens</li> <li>4. To be able to visualize the relationship between human figure and objects on paper</li> <li>5. To be able to visualize product-user scenarios on paper</li> <li>6. To be able to visualize the relationship between object and its environment on paper</li> <li>7. To be able to prepare a presentation sheet</li> <li>8. To be able to communicate design ideas to other people by visualizing them in drawings</li> </ol>
<p><b>TEXTBOOK</b></p>	<ul style="list-style-type: none"> <li>- Drawing for Product Designers, <i>Kevin Henry</i>, Laurence King Publishing Ltd., 2012</li> <li>- Fikirleri Görselleştirmek: Bir Profesyonel Gibi Tasarım Yapıp Sunmak, <i>Gregor Krisztian, Nesrin Schlempp-Ülker</i>, 6. Basımdan Çeviri, Literatür Yayınları, 2015</li> </ul>
<p><b>OTHER REFERENCES</b></p>	<ul style="list-style-type: none"> <li>- Sketching – Product Design Presentation, <i>Koos Eissen, Roselien Steur</i>, BIS Publisher B. V., 2014</li> <li>- Marker Magic: The Rendering Problem Solver for Designers, <i>Richard M. McGarry, Greg Madsen</i>, 1992</li> </ul>
<p><b>TOOLS AND EQUIPMENTS REQUIRED</b></p>	<p>Sketchbook, A3 paper, drawing pencils, soft pastels, marker pad, marker pens.</p>

## WEEKLY COURSE SYLLABUS

WEEK	TOPICS
1	Introduction to the course, general information about its content and execution. Information about the necessary materials. Introduction into marker drawing technique.
2	Drawing practice with marker pens, toning exercises, adding light and shadow to primitive prismatic geometries, drawing of simple monochrome objects from different angles, capturing lights, shadows and reflections.
3	Texture trying outs with marker pens: wood, metal, glass, plastic
4	Drawing of human hands in different finger holding positions and angles, trying outs with pencil drawing and marker pens.
5	Drawing of the human figure, supported by photos, fashion design drawing
6	Product-user scenario drawing: analysing and visualizing a product's usage story in its relationship with the human figure.
7	Product-user scenario drawing: analysing and visualizing a product's usage story in its relationship with the human figure.
8	<b>Midterm Exam</b>
9	Vehicle drawing
10	Vehicle drawing
11	Object drawing placed in its environment
12	Object drawing placed in its environment
13	Combine what you've learned: A product story (orthographic projections and perspective views, product-user scenario, details like material and technical particularities explaining views, placement within its environment, presentation sheet)
14	Combine what you've learned: A product story (orthographic projections and perspective views, product-user scenario, details like material and technical particularities explaining views, placement within its environment, presentation sheet)
15	Combine what you've learned: A product story (orthographic projections and perspective views, product-user scenario, details like material and technical particularities explaining views, placement within its environment, presentation sheet)
16	<b>Yarıyıl Sonu Sınavı</b>

NO	PROGRAM OUTCOMES	Contribution Level		
		3	2	1
1	Within cultural, historical and artistic context the ability to integrate theoretical knowledge about production and consumption mechanisms into the design practice;			x
2	The ability to plan the design process, to choose and use appropriate methods and techniques;			x
3	The ability to identify design problems and related sub-problems and to produce creative solutions with a critical and dialectical approach;			x
4	The ability to design in terms of spatial thinking using design principles and elements;		x	
5	The ability to make applications in the interaction of aesthetics and function using design elements and means and to evaluate these applications;		x	
6	The ability to visualize and present using two and three dimensional design tools;	x		
7	The ability to follow and apply technological developments, current design approaches, sustainable production methods, materials and innovations in the field of informatics in design projects;			x
8	The ability to use field knowledge in industrial design projects by considering the needs and interests of the society and target users within the scope of environmental awareness, professional ethics and the laws;			x

9	The ability to carry out the design process effectively individually or in a team;			x
10	The ability to take an active role in discipline-specific or interdisciplinary studies at the national and international levels.			x
<b>1: None. 2: Partial contribution. 3: Complete contribution.</b>				

**Instructor(s):** Öğr. Gör. Stefanie Aydın

**Signature:**

**Date:**