DES 360 Model Development Lab

Pino Trogu
Professor, School of Design
www.trogu.com

Syllabus – Fall 2025

San Francisco State University
College of Liberal and Creative Arts
School of Design

Note: individual items in this syllabus are subject to change.

BULLETIN DESCRIPTION

Rudiments of model building for the industrial designer. Production of various levels of models including presentation-grade models.

PREREQUISITES

Restricted to upper-division Design majors; DES 200 Visual Design Literacy, DES 305 Lab safety Basics, DES 356 History of Design and Technology, DES 370 Introduction to Design, with grades of C or better; or permission of the instructor. Students will benefit from taking this course together with DES 310 Product Design 1 in the same semester.

This course is plus-minus letter grade only – no CR/NC option.

FEES

$50 instructional materials fee.

MISSION STATEMENT

The School of Design serves a diverse cohort of students in the areas of Product Design and Visual Communication Design at both the undergraduate and graduate levels. Our curricula emphasize design process as a means of problem solving, and our classes help students to build the technical, conceptual, critical, and collaborative skills required in design professions.

CREDIT HOUR CALCULATION FOR ACTIVITY COURSES

This course is a 3-unit in-person activity course.[1] Typical of the design field, real time direct instruction is 150 minutes (2.5 hours) twice a week. The minimum expectation for out-of-class work (homework) is 150 minutes (2.5 hours) on average per week, but may extend to as much as 4 hours per week.

COURSE CONTEXT & OBJECTIVES

Introduction to the process of constructing prototypes and appearance models for industrial design. Students will conduct a series of exercises to develop skills and techniques for constructing and finishing industrial design models also based on their own design concepts. Topics will include the types and uses of models in industrial design and how they fit into the design process. The focus will be on prototyping as a process, the importance of iteration, the properties and characteristics of various prototyping materials and techniques for working with these materials, including advanced directions in prototyping techniques such as laser cutting.

LEARNING OUTCOMES

1. Basics of visual and spatial relationships in three-dimensional design.
2. The role of prototyping and model building in industrial design.
3. The various types of models and their functions, with various levels of detail from low to high fidelity.
4. Construction of presentation grade models.
5. Common types of modeling materials and their appropriateness to different stages of the design process.
6. Hand and power tool techniques for shaping, forming, and working with modeling materials.
7. The role and behavior of color in surfaces and finishes.
8. Finishing and painting strategies for presentation grade models.
9. Product photography techniques and basics of proper studio lighting.
10. How physical modeling fits into the general process of design, including conceptualization, execution and documentation.
11. Sketching and handmade technical drawings and renderings of models at various stages of completion.

At the end of this course, students will be able to identify the various types of prototypes and models used in industrial design, and choose the appropriate ones for each stage in the design process. They will have gained experience working with a number of common materials, combining them to assemble models and prototypes such as those produced in a professional studio industrial setting.

METHODS

This class emphasizes the development of hands-on analog techniques and methods. It is a hands-on course with some lecture components. A few classes will be lecture-based but many will involve demonstrations of the skills being taught that week, as well as lab/studio time. You will be required to perform numerous hands-on activities throughout the design process, with limited computer use. Supporting materials may include videos, example files, and online tutorials, also posted on Canvas.

ASSIGNMENTS

Grades in this course will be assessed with three main projects, each with mid-points and a final presentation. Each project will have a handout with specific instructions, requirements, deliverables, and due dates. The briefs and due dates will be listed in the schedule handout as well as on Canvas.

CRITIQUES & FEEDBACK ON WORK

Feedback will be provided throughout the semester. Students are encouraged to interact with the instructor during in-class discussions, listen attentively, and raise questions and concerns as they arise. Written feedback will be given with the grading of mid-point and final reviews of projects. The critique is a common practice in design education and professional practice. Critiques are fundamental for the improvement of a student's awareness of the expectations regarding the quality of their work. During critiques, comments and remarks are directed at the students' work, not their personal characteristics, beliefs, preferences, or identities. The language used by both instructor and students should be respectful, focus on objective analysis and constructive criticism, and avoid subjective value judgements.

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[1] Credit Hour Definition: The SFSU definition of the credit hour aligns with the CSU (12/21/2020 Memo), WSCUC (Credit Hour Policy), and federal law (600.2 and 600.4 rev. 7/12020). University's Credit Hour Policy S22-299.

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CLASS COMMUNICATIONS

Email is the preferred mode of communication outside class. *Students are required to check their SF State email address.* Note that you cannot forward your SF State email to a personal email address. Messages to students will also be sent via *Announcements* in Canvas. Install the Canvas Student app in your devices so that you can receive those announcements in a timely manner.

LETTER GRADES & POINTS

A	96–100
A–	92
B+	88
B	84
B–	80
C+	76
C	72
C–	68
D+	64
D	60
F	59–0

The grading scale is distributed evenly: there are ten possible letter grades (D– is not included) plus F. Each letter has a range of 4 points, evenly spaced from 100 to 60 (from A to D); F ranges from 59 to 0.

A. Performance of the student has been of the highest level, showing sustained excellence in meeting course responsibilities and personal potential.
B. Performance of the student has been good, though not of the highest level.
C. Performance of the student has been adequate, satisfactorily meeting the course requirements.
D. Performance of the student has been less than adequate.
F. Performance of the student has been such that course requirements have not been met.

SFSU grading policy
bulletin.sfsu.edu/policies-procedures/grading/#gradingpolicy

Table 1. Possible grades for each assignment. Points and corresponding letter grades, rounded to the nearest decimal.

Letter/points	10	50	75	100	150	200
A	9.6	48	72	96	144	192
A–	9.2	46	69	92	138	184
B+	8.8	44	66	88	132	176
B	8.4	42	63	84	126	168
B–	8.0	40	60	80	120	160
C+	7.6	38	57	76	114	152
C	7.2	36	54	72	108	144
C–	6.8	34	51	68	102	136
D+	6.4	32	48	64	96	128
D	6.0	30	45	60	90	120
F	<60	<30	<45	<60	<90	<120
Late points (15%)	1.5	7.5	11	15	22.5	30

PROJECT WEIGHTS

The course has four projects/categories worth approximately (rounded) as follows:

1. Cube Cylinder Cone Sphere	20 %
2. Product Line Extension	37 %
3. Laser Cutting	27 %
4. Attendance	16 %
TOTAL	**100 %**

ASSIGNMENT IDENTIFICATION

Presentation boards and other applicable formats must be identified with the credits in the sequence shown below. Note: the first number will be your 2-digit roster sequential number (leading zero if applicable), not your student ID number.

| FirstName LastName | DES 360 | Project # | Trogu | SFSU | Fall 2025

PASSING GRADE

A grade of "C" or higher is required to pass the class. Please note that the course does not include the CR/NC option (only plus or minus letter grade).

GRADING RUBRIC

There are three projects (categories) in the semester. Preliminary steps (midpoint assignments) *and* presentation boards in final presentations are graded

on general completion and are 10 points each. Final presentation for Project 1 is 100 pts; final presentation for Project 2 is 200 pts; and final presentation for Project 3 is 150 pts. See also the separate project schedule for dates, points, and percentages. See Table 1 for points and corresponding letter grades. Final presentation for each project will be graded according to the rubric below.

1. Concept and research: 15%
2. Iteration & experimentation: 20%
3. Effort, participation, and critique presentation: 15%
4. Craftsmanship and attention to detail in the major component of the final presentation: the high fidelity prototype. To some extent, effort will be taken into consideration again to determine a fair and appropriate grade, in the context of how each individual student's skill level progressed throughout the semester: 50%.

GRADES ON CANVAS

On Canvas you can check your grade for individual assignments, for each category, and for the overall course grade. An empty grade in any assignment does not affect your overall grade.

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WORK REVISIONS

Only those assignments submitted on time can be revised and resubmitted for a better grade, up to a maximum of one full extra letter grade above the original grade. Note: being due at the end of the semester, the final submission for Project 3 cannot be revised.

LATE WORK

As noted in the course schedule, assignments will be due either on Mondays or Wednesdays at 1 pm. If an assignment is late, the grade will drop by 15% for the week in which it was due, and 15% for each additional late week, calculated after all other criteria have been applied. See Table 1 for specific points and corresponding letter grades. If you have questions about how you are doing in the class or disagree with a given grade, email me or schedule an appointment to discuss your progress.

ATTENDANCE

Attendance in every class meeting is mandatory. This category is worth 16% of the total class grade. A grade of C is required to pass this category. However, failing this category will not, by itself, result in automatically failing the class. Of course a lower grade in this category will affect your overall grade and might contribute to a failing grade for the course once all other categories have been graded. Therefore, it's very important that you make sure to attend all classes in the semester.

Attendance points: 100 pts
Each absence = 5 pts
Each tardy or leave-early = 2 pts

Failing the attendance category means missing six meetings (30 points) or more, or missing more than the equivalent combination of absences, tardies, and leave-early, resulting in a grade of C– (70/100) or lower for the category.

Attendance is taken at start of class. Tardy means arriving after roll has been taken. If you arrive after roll is taken, it's your responsibility to alert me so that you are only marked late and not absent. Leave-early means leaving class before the scheduled end of the class. If you need to leave early for any compelling reason please ask in advance. If you arrive to class half hour after roll is taken, then 3 points will be deducted. If you leave class half hour before the end of class, 3 points will also be deducted.

Excused absences include being sick or major events that prevent you from coming to class. You must email me in advance or as soon as possible if you know you can't come to class because you feel sick that day.

NO CELLPHONE USE IN CLASS

Cellphone use is not permitted in the classroom or in the shops during the official class time. At the start of class or upon arrival if late, you are required to place your phone in your assigned space in the cabinet set up for this purpose (cellphone lot).

If you need to login to Canvas, please do so prior to the start of class using the Duo authentication app. I recommend that you also get a physical *token* as an alternative authentication method. You can request one here:

its.sfsu.edu/service/mfa

With a physical token you don't need your phone to login. This will also work when traveling abroad and have no access to your US number.

You can use your phone during break but only outside the classroom or the shops, during the regular 15-minute break, typically from 2:15 to 2:30 PM.

If you want to take photos of your work in progress, you can do so during the 15-minute break. Please exit the classroom during the break if you need to use your phone for personal reasons.

If you need to consult online class materials during regular class time, use your laptop instead or a tablet if you have one. However, other non-course related activities such as texting, internet surfing, and other social media personal activities are also not permitted on laptops or other electronic devices. Improper phone or laptop usage during class time as described above will affect your attendance grade:

Two points will be subtracted from the attendance category for each instance of phone usage and/or laptop usage not directly related to classroom work.

ACADEMIC CALENDAR

Classes will meet during the time listed in the university's bulletin: Monday and Wednesday from 1:00 to 3:45 pm. The last final presentation will be during Finals Week on Monday, December 15, 2025, officially listed from 12:30 to 2:00 pm. However, if students have no conflicts, from 1:00 to 3:45 pm to match the regular class time. Students will be notified of any changes in advance.

The weekly schedule for the course will be posted on Canvas by the second week of classes. The schedule may change during the semester to accommodate emerging circumstances, in which case students will again be notified.

CLASSROOM STANDARDS AND PROFESSIONALISM

The classroom is a special environment in which students and faculty come together to promote learning and growth. It is essential to this learning environment that respect for the rights of others seeking to learn, respect for the professionalism of the instructor, and the general goals of academic freedom are maintained.

Differences of viewpoint or concerns should be expressed in such ways that students and faculty are encouraged to learn and reason with clarity and compassion, to share opinions and perspectives without losing their identities, and to develop an understanding of their community. Students whose conduct disrupts the learning process will be asked to leave the classroom.

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Design is a professional discipline, and students should behave professionally in class and when presenting work. Use of laptops, cellphones or other electronic devices is not permitted during group critiques or presentations, unless when directly required to present class-related work. Students working on their project while presentations are ongoing will be asked to leave the classroom.

When working in the shops and labs, students must take precautions to keep themselves and others safe. This includes recognizing the limits of their command over the use of tools and machinery that may cause harm, as well as avoiding behaviors that may result in accidents. When in doubt about the use of a specific tool, machine, or material, stop and make sure to ask the instructor or the staff for help.

It is also the responsibility of the students to clean up any mess they produce, including disposing of any scrap material, sweeping, vacuuming sawdust or chips in their work area, correctly putting away all tools, and returning any machinery that was used to its original state. The last 15 minutes of class will be used to clean up the classroom and the labs.

NO EATING OR DRINKING IN CLASS (WATER OK)

No food or drinks of any kind except water are to be consumed in the classroom. Students who eat or drink during class will be asked to leave. Please be respectful of your fellow students and the teacher to ensure that we keep a clean and welcoming environment. Similar to the cellphone policy, I will subtract 2 points from the attendance category for each instance of eating or drinking in class as described above.

REQUIRED READING

Prototyping and Modelmaking for Product Design, by Bark Hallgrimsson, Laurence King Publishing Ltd., London, UK, 2012 and 2020. This book is available as an unlimited access eBook viewable online or downloadable for offline reading. The library version is of the first edition from 2012. Unfortunately, the typography of the second, revised edition from 2020 is not good, with type too small and too light, especially in the captions. The first edition, which can also be bought used, is much better for legibility. I recommend you buy a used copy of the first edition for your own design library.

RECOMMENDED BOOKSTORE
William Stout Architectural Books
804 Montgomery St, San Francisco
stoutbooks.com

COMPUTER HARDWARE AND SOFTWARE

Photoshop, Illustrator and InDesign are recommended for two-dimensional presentation work. 3D modeling on the computer is not required and renderings should be done manually with markers or other appropriate materials.

Students should have experience with a flatbed scanner and doing basic color-correction and clean-up work when digitizing images. Some printing will be required for the exercises and projects.

A limited number of computers, printers, cameras, and scanners are available for use in Room FA 153.

REQUIRED SUPPLIES

Model building and prototyping requires a wide array of tools and raw materials. The school's shops have many of the more complex tools available for general use, but every student should purchase their own set of basic hand tools. You will also need to purchase the materials listed below – *buy immediately those marked with an asterisk.* See also the separate tools and supplies list for brands, prices, and vendor suggestions.

PPE
1. Dust mask or ideally a modular respirator P100 with particulate and organic-vapor cartridges, recommended to always use when working with foams, sanding materials, adhesives, and paints.*
2. Safety glasses, available in lab.
3. Ear plugs, available in lab.
4. Nitrile gloves, available in lab.

TOOLS
5. Snap-off mat (utility) knife, preferably OLFA, with additional blades.*
6. Snap-off OLFA 180 Multi-Purpose Knife.*
7. X-Acto knife #2 & additional blades
8. Self-healing cutting mat.*
9. 220, 320, 600 and 800 grit wet-or-dry sandpaper.*.
10. Foam paintbrushes.*
11. Spatula or putty knife.*
12. Sanding block. It can be a block of scrap wood from the lab.
13. Miscellaneous clamping and holding devices: paper clips, clamps, straight pins, binder clips.

MATERIALS
14. XPS (Extruded Polystyrene) also known as Foamular or pink insulation board – Home Depot*
15. White card stock, thin cardboard, chipboard, butter board, or museum board – between 20 and 40 point – (0.020" – 0.040" thick).*
16. Polyurethane modeling board (PU), available in lab.

ADHESIVES, TAPE, & PAINTS
17. Loctite Power Grab tube (for XPS), wood glue, rubber cement.*
18. Masking tape.*
19. DAP Drydex pink spackling compound.*
20. Water-based sandable primer (white, not aerosol) such as Zinsser Bullseye 123 (1 qt.). Some may be available in the lab. Share in group.
21. Aerosol spray paint for project 2.
22. Hot glue gun with glue sticks (optional). Available in lab.
23. Gorilla Glue (Original Polyurethane), only when using high density foams, and/or:
24. 5-minute 2-part epoxy. The type with two separate tubes (J-B Weld) is easier to dispense than the type with a

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single syringe.
25. Bondo type 907 body filler, single tube. Type 907 only!

DRAFTING TOOLS
26. Sketchbook or drawing pad. Blick studio newsprint 9" X 12" pad for sketching recommended.*
27. Mechanical pencil or lead-holder or pencils 2H, H, HB, 2B, 4B with pencil sharpener.*
28. Vinyl eraser or kneaded eraser.*
29. Fine-point felt-tip pens.*
30. Sharpie brand felt-tip marker for labeling.*
31. 12" steel ruler.*
32. 30/60 and 45/45 degree triangles.*
33. Circle template(s). 0.0625–1/16" to 2.00–2".*

OTHER RECOMMENDED TOOLS
34. Set of small files and rasps.
35. Small hacksaw, coping saw or jeweler's piercing saw.
36. Pin vise, a set of tiny hand drills.
37. Measuring caliper. Digital, dial, or vernier type.
38. Dremel set or similar multi-tool.
39. Airbrush and compressor – Harbor freight
40. 3D printer

MATERIAL COSTS
There is a $50 lab fee which must be paid by the second class session. If the fee is not paid by that date, the system will drop you from the class.

Some materials will be provided, but you may need to purchase other necessary supplies for your projects, including materials such as XPS foam, acrylic, and consumables such as adhesives, paints, sandpaper, and electric components. The exact cost of materials will vary depending on the projects, the brands, and the depth to which the students choose to work. A more thorough, thus better, design process will likely require more materials. Plan to budget between $150 and $200 for the semester as a rough estimate.

DISABILITY POLICY
Students with disabilities who need reasonable accommodations are encouraged to contact the instructor. The Disability Programs and Resource Center (DPRC) is available to facilitate the reasonable accommodations process.

The DPRC is located in the Student Services Building and can be reached by voice telephone: **(415) 338–2472** videophone: **(415) 335–7210** email: dprc@sfsu.edu website: access.sfsu.edu

STUDENT DISCLOSURES OF SEXUAL VIOLENCE
SF State fosters a campus free of sexual violence, including sexual harassment, domestic violence, dating violence, stalking, and/or any form of sex or gender discrimination. If you disclose a personal experience as an SF State student, the course instructor is required to notify the Title IX Coordinator by completing the report form on this website, where more information on Title IX can also be found: titleix.sfsu.edu email: vpsaem@sfsu.edu telephone: **(415) 338–2032**

To disclose any such violence confidentially, contact instead:

The SAFE Place: **(415) 338-2208**

dos.sfsu.edu/safeplace

Counseling and Psychological Services Center: **(415) 338-2208**

psyservs.sfsu.edu/

OBSERVANCE OF RELIGIOUS HOLIDAYS
The Academic Senate Policy on the Observance of Religious Holidays (S09-212) indicates that "The faculty of San Francisco State University shall accommodate students wishing to observe religious holidays when such observances require students to be absent from class activities…" The following is a link to an Interfaith Calendar, which lists "Primary sacred times for world religions":

interfaith-calendar.org

Complete details regarding this Policy, including implementation, can be found on the Academic Senate website:

Observance of Religious and Cultural Holidays, S19-2J2

COVID-19 SAFETY INFORMATION
COVID-19 Positive Exposure

HONOR PLEDGE
Please read the Honor Pledge at the end of this syllabus. Sign a copy of the last page during the first week of instruction to acknowledge that you have read the syllabus and confirm that you will honor the pledge throughout the course.

CHEATING & PLAGIARISM
Cheating is the actual or attempted practice of fraudulent or deceptive acts for the purpose of improving one's grade or obtaining course credit; such acts also include assisting another to do so. Typically such acts occur in relation to examinations. However, it is the intent of this definition that the term "cheating" not be limited to examination situations only, but that it include any and all actions by a student that are intended to gain an unearned academic advantage by fraudulent or deceptive means.

Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of others by misrepresenting the materials (i.e. their intellectual property) so used as one's own work. Penalties for cheating and plagiarism range from a zero or F on a particular assignment, through an F for the course, to expulsion from the university. For more information on the University's policy regarding cheating and plagiarism, refer to the University Catalog (Policies and Regulations).

Information about the College of Liberal & Creative Arts policy and procedures regarding plagiarism can be found at the following URL:

lca.sfsu.edu/plagiarism-resources

Code of Best Practices in Fair Use for the Visual Arts, Published by the College Art Association:

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best-practices-fair-use-visual-arts.pdf

Other fair use links:
fairuse.stanford.edu/overview
en.wikipedia.org/wiki/Fair_use

CANVAS SUPPORT
canvas.sfsu.edu/

email: at@sfsu.edu
telephone: **(415) 405-5555**
room LIB 80, J. Paul Leonard
Library. Office Hours: 8am to 8pm Monday through Thursday; 8am-5pm Friday

DROPPING CLASS AND WITHDRAWING
Through the third week of classes, students may drop a class or faculty may drop students "who do not attend the first class meeting or do not meet the course criteria" as specified in the Bulletin. Afterwards, please be aware that a WU (unauthorized withdrawal) grade is counted as an F for GPA purposes. To avoid a WU grade, you are encouraged to drop before the end of the third week if you think you will not be able to "meet the course criteria."

In Fall 2025, the student drop deadline is Monday, September 15, 2025.

Important: Please also note that:
"(...) faculty are authorized to instructor-drop students who do not meet the course prerequisites or who do not participate at all during the drop period (i.e. not attending or handing in assignments, or otherwise indicating the intent to take the course.)"

From "Dropping and Withdrawing", under "Drop (weeks 1 to 3 of instruction)".

registrar.sfsu.edu/withdrawal

In Fall 2025, faculty can instructor-drop students until Wednesday, Sept. 10, 2025.

From the beginning of the fourth week through the twelfth week of instruction, withdrawal from a course will be permissible, for serious and compelling reasons, by consulting the faculty member teaching the course. The student must complete a "Petition for Withdrawal from Course or University" and submit the petition to the instructor for a decision. Such approved withdrawals will result in a "W" grade, which does not affect your GPA. The full university rules regarding withdrawals can be found at:

registrar.sfsu.edu/withdrawal

You, the student, are responsible for withdrawals and should be aware of relevant deadlines related to the withdrawal process. All important dates are listed in the Academic Calendar for the specific semester:

webapps.sfsu.edu/public/
webcal/acadcalendar

RIGHTS AND RESPONSIBILITIES

> We have placed a lot of emphasis in this country on the idea of people's rights. That's how it should be, but it makes no sense to talk about rights without also talking about responsibilities.
>
> *from* The Last Lecture
> *by Randy Pausch*

In the spirit of Prof. Pausch's remarks, this syllabus is an agreement listing the rights and responsibilities between you, the student, and myself, the teacher.

You have the responsibility to be honest in your work and work constructively with the teacher and the other students, and you have the right to be in the course and receive constructive feedback from the teacher. This will be in the form of grading and comments on the assignments or communication via email, in addition to direct instructor feedback and support during the class meetings.

I will read every email – the preferred mode of offline communication – and will try to respond promptly to the best of my ability.

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School of Design, SFSU, Fall 2025
Attributions:
Natalia Porter, Silvan Linn, and Pino Trogu

HONOR PLEDGE
I pledge on my honor that I will complete all the assignments in this course in full honesty and without the improper help from others. In addition, I pledge to be honest with regards to the attendance policy, and request absences to be excused only if they are truly due to sickness or other serious circumstances, and I accept responsibility for any other unexcused absence and its resulting point deductions.

In regards to course work, I pledge that all work submitted will be my original work and that, if approved by the instructor, all external contributions will be properly acknowledged and cited. I also pledge to not use Artificial Intelligence (AI) programs or websites to automatically create any drawings, renderings, or other two- or three-dimensional artifacts that could be used towards the completion of assignments in this course. I will consult with the instructor in advance for clarification that might be needed for a particular assignment with regards to the processes above, and to determine what is acceptable, and what is not, regarding the use of technologies, including AI, to complete the deliverables required in the course.

I pledge to follow the above processes and be honest about my work in this course throughout the semester.

I have read the syllabus and the honor pledge above.

Signature _____

Print name: _____

Date: _____

A printed copy of this page will be available in class on the first day of instruction, for you to sign and date and give back to the instructor.