Universidad de Navarra

Design Studio V (Servicios) (Gr. Diseño)
Guía docente 2026-27

INTRODUCTION

Brief description:

This subject, is primarily intended for third year students, and it has to be considered as a mechanism that **integrates and coordinates creative and formative experiences**. It fosters a spontaneous learning proficiency under the guidance and incitements of the faculty in the Studio space. **Design theory and practice are blended in a coherent way** by means of mixing diverse references.

The third year of Degree in Design studies at the *School of Architecture of the University of Navarra*, has to be considered as a preparatory course for the chosen mention —that will be attended by the student in the fourth year of the studies—. Furthermore, is crucial to consider the value of this step in coherence with the previously attended general programmes — foundations (first year) and Techniques (second year)—. Thus, is relevant to take account of the the acquired ground in disciplines as: History of Art; Graphic Design; Drawing Skills (understood as both exploration technique and media for communicating ideas during the design process and at the end of it), Domain of the 2D and 3D representation methods; Knowledge and skills to manage material techniques and ranges (through catalogues or bespoke samples); Basic prototyping and model creation of mid-stage and final products; Critical thinking, analysis, synthesis, ideation and spoken communication skills, among others…

In this period the students will attend specific Creative Lab and Design Studio sessions according to their mention choice; being the rest of the subjects common for all of them. Both Service Design Studio and Service Design Lab will pay attention and demand a serious and intense work underlining the value of the methodology related to the specific design areas of service design, design thinking, strategic design, UX... The theoretical and practical activity of design, and the promotion of the mainstreaming and the integration of appropriate experiences, will be fostered accordingly.

Design Studio deals with **the creative process**, that's why it delves into the design techniques as well as into the evolution of the always-changing cultural reality; into the needs that generate the transforming demand; and into the individual interpretation of the student that should be based on a thorough analysis of those poles. Innovation is established at the core of the process updating the study of the last trends on design. Through case studies, the students must develop their critical analysis, taking into account agents from anthropology, sociology, usefulness, ergonomics, ecology, etc.

The faculty of the workshop fosters an educational multiplier effect, promoting both public and personally attended corrections of the works. The objective is to generate a positive and effective shelf-criticism level in the students, while establishing a remarkable ethic self demand and assessment (which implies: raising key questions on the working process, questioning the organization of the equipment, reclaiming an explanatory plan for the coordination and distribution of tasks, etc.).

Service Design Studio will address the basic knowledge to conceive, develop and carry out the design of a service that responds to the stated constraints, in which the evaluation and definition of the quality of user experience is considered crucial.

This means to plan the required resources and to give a formal and technical response to the needs required by a specific assignment. With this objective, the student will deal with the specific Service design process considering the following basic elements and stages: Research (Recognition of activities in the first and second level, Interaction with the user, raw data collection); Costumer Journey (Prototyping, User Identification, Touch point recognition); Ideation (Vision / revelation, Declaration of uniqueness); Storyboard (Definition of the "Personas" or users

profiles, study and follow up of this in space, time and activity to define a model); Service Blue-Print (Ecosystem: map integrating actors, value and activities; Scenario: Hypothesis of the proposal in the real world); and Touch points recognition (identification and definition of contact points for the improved or proposed new service).

Furthermore, the use of other design strategies will be considered and evaluated such as: Precise use of the traditional representation tools and methods, system design for sustainability, user and social innovation, contextual research methods, design futures (trends, foresight and intuition), references to applied arts case studies, innovative prototyping, references to event design case studies, or use of strategies for scenography and spatial quality ambience setting.

As an **introductory subject to 4th year,** it is important to emphasize some of the **objectives** of the aforementioned speciality field: describe and apply service design in its specific processes; recognize the **user and his experience as a cornerstone of the design**, recognize the trends and professions involved in the service design process; reference knowledge and application through the specific techniques used in service design processes, management and production; and to identify and construe current trends in service design.

- **Title**:Design Studio V (Servicio)
- **Module and subject of the course**: Talleres de Diseño (5)
- **ECTS**: 9
- **Year, term**: 3º, 1st Term
- **Character**: Obligatoria
- **Tutors**: Aitor Acilu - Course Tutor, Service Design Studio; Laura Galluzzo (Pol. Milano) - Visiting Tutor; Participatory and Service Design; Paula Tomás (Biko) - Visiting Tutor, UX and Service Design Studio; María Ayala (guk.studio) - Visiting Tutor, Identity Design.
- **Language**: English
- **Room, Time**: Seminar /Taller 6, Monday 10h -18h

LEARNING OUTCOMES (Competencies)

BASIC

BC1 – Students should have demonstrable knowledge and understanding of an area of study that builds on the base knowledge of general secondary education, and at a level at which, although supported by advanced text books, also includes aspects that imply knowledge related to the vanguard of the field of study.

BC2 – Students should know how to apply their knowledge to their work or vocation in a professional manner and should have abilities that can be demonstrated by means of elaboration and defense of arguments, as well as problem solving within their field of study.

BC4 – Students should be able to communicate information, ideas, problems and solutions to both a specialized and general audience.

BC5 – Students should have developed the learning and study skills that are necessary for undertaking studies with a high degree of autonomy.

GENERAL

GC3 – Ability to apply creativity to project design and group work.

GC4 – Propose, create and express (both written and verbally) concrete solutions to design challenges that affect today's society.

GC6 – Ability to speak English, B2 level, with knowledge of scientific and academic terminology related to the world of art, design, and applied arts.

GC7 – Analyze products or services in relation to the technological and productive possibilities of the creative industry.

SPECIFIC

SC8 – Conceive of and define creative projects applied to design.

SC9 – Integrate creative processes by linking different disciplines and contemporary applied arts with design.

SC15 – Know the fundamentals and criteria of utility, ecology, and ergonomics, as well as their application to design.

SC16 – Understand the importance of social needs and the demand for quality of life in their application to design.

SC18 – Relate knowledge about cultural patterns of the environment with the social responsibilities of a designer.

SC20 – Exercise criticism in the world of applied arts and design.

SC21 – Analyze and reflect on the components of human personality (biological, affective, psychological, spiritual) and their relation to creative design.

SC25 – Know the control and coordination procedures that professional teams use while working on integrated design projects.

PROGRAM

This single **Project** based formative program —that the students will exercise in one term period— has been established throughout a coordinated Multidisciplinary strategy, the development of such a project is followed by the course tutors, that will guide the students through reviews and critical sessions in the workshop, both personal or collective according to the stage of the work and the process.

Each specific project —depending on the mention— will last from three to four months. During this period, the school will host certain guest lecturers, experts in the precise matter that each project will engage, allowing the students a deep and skilled level of interaction and experience.

During Studio hours the assistants, tutors and guest lectures, will determine a series of milestones in the form of public reviews, intermediate Juries and presentations or specific submissions; in order to clarify the objectives per stage to be achieved during the term. The stages related to these milestones could be evaluated individually as well as in groups depending on each case. A basic level of the use of intellective capacities, graphics, creative thinking and a conscious use of a methodology will be constantly evaluated. The focus of all the necessary works will be structured understanding and promoting their complementarity and coordination with the unitary character of the project.

At the end of each stage, the student will present his work in a public exhibition format. Following this format, he will deliver and expose his graphic analyses, models or prototypes while explaining orally the creative motivations and the development process that have led him to the concrete result. The explanation of the final result will be considered relevant. Nevertheless, the the coherence of the process chosen and followed, together with its narrative and argumentation, will be considered crucial in the final evaluation. In other words, it is the competence of this subject to

encourage and evaluate the student in the use of the appropriate tools, knowledge and **methodology**, in the interaction through a deep and demanding creative process appropriate always to each specific design field —fashion, product, Service—.

Duirng the term, well known design **case studies** will de assign to the students, requesting their analytical study and public presentation to the rest of the colleges. These sessions will seek to explain the creative process that led the concrete creator, paying attention to the process followed by each designer that is analyzed. It is intended that the students become familiar with a series of relevant designs, with the objective of enriching their culture and personal memory, and above all, fostering their understanding of the way in which the masters of design proceed when they faced different design tasks.

Finally, the practical training based on the critical reviews at the studio space, will also be complemented with a series of theoretical-practical **workshops** on creativity and Design Thinking. Once again, throughout this short but intense sessions the students are expected to acquire new resources, tools and strategies to face in a different creative way possible solutions for the assignments that the proposed school projects while studying, or the commissions and competitions when professional designer, will demand from them.

At this point, it is worth noting that the three projects will share a good number of key aspects according to the integrated projects teaching methodology. Thus, the objectives that are intended to be achieved are:

· **General Objectives.** Working by integrated projects teaching.

a. To form in competences —integrating the knowledge acquired when making in the personal knowledge and in the Shelf- knowledge.

b. To Solve contextualized problems.

c. To build the reality in its complexity.

· **Specific objectives**. Working by integrated projects.

a. To be analytical, proactive, reflective, meaningful, communicative…

b. To learn new techniques and skills

c. To learn: how to investigate, how to be recursive, how to achieve a mature technical level, how to present in public / how to sell an image or a product…

d. To learn to choose, adapt and apply a methodology.

e. To strengthen and enrich cross competences

· **Work methodology** for teaching.

a. Questioning method

b. Game simulation.

c. Case-Study method

d. Role-play

e. Presentation / Exhibition

f. Brainstorm

g. Discussion panel

Universidad de Navarra

Accordingly, students will constantly be preparing a selection of their personal creations, together with a collection of references that are considered relevant for the best understanding of their approach; their career. This documentary compendium -portfolio- will be evaluated during the working period and exhibited at the end of the course. Likewise, is highly recommendable to constantly update his draft, making it ready for tutorial sessions, or possible job/internship offers.

Linked to the main topic proposed for the Project, but also taking in account the chosen field, each mention will also have complementary activities such as: trips and visits, and training sessions on Design Thinking. Both trips or visits to Museums, Art and Design Study Centres, Workshops of renowned artists, Showrooms, or participation in relevant events will be proposed, organised and coordinated with the rest of the subjects.

The "tactical" —methodological— approach in which the particular objectives of the design workshop is based, requires a compulsory and deep immersion in the analysis, throughout three fundamental aspects that concern the specific task of Service Design.

a. Knowledge of the constitutive structure of a service.

b. Recognition and detailed analysis of each one of the basic elements that allow the precise understanding and determination of a service [1]:

1. Backstage / Onstage

2. Customer Journey.

The customer journey is a graphical representation of how the customer perceives and experiences the service interface over time. It often also shows the phases before and after the interaction with the service. A customerjourney map is a tool to explore, visualise , understand and refine an end user experience

3. Design Research

Qualitative research activities with users (e.g. interviews, observation, diary studies) undertaken toinspire and inform the design process. Activities can be more foundational (discovering user needs), generative (coming up with ideas together) or evaluative (collecting feedback on ideas and concepts)

4. Experience Prototyping.

5. Human-Centred Design.

6. Insights.

Concise statements containing the most important learnings of a certain research activities, based on patterns and behaviours discovered through the research itself. They both provide a better understanding of the issue and help teams up with design solutions.

7. Onliness Statement

A succinct statement that describes the unique value provided by your service, highlighting its key features, enablers and target users. The Onliness Statement is an important tool to define the value proposition and core offering of a service.

8. Persona

A persona is a fictitious Identity that reflects one of the user group for who you are designing, A representation of the user segment with shares needs and characteristics. Un user-centred design and marketing, personas are archetypical characters that represent different user segments that might use a product or service in a similar way.

9. Service Blueprint

A Service Blueprint is an analytical tool that serves the purpose of mapping processes and actors in detail along a timeline. It follows the user journey and focuses both on what happens in the front and back stage, taking all actors, stakeholders and enabling platforms into account.

10. Service Ecosystem

A comprehensive map that displays which actors are involved in the service delivery, what their role is and how they exchange value, money and information or how they connect in specific use cases.

11. Scenario

A Scenario is a hypothetical narrative illustrating an event or series of events. It is a method of imagining a user experience in the real world. Scenarios are short stories about people and activities that describe typical usage and focus on goals, actions and objects.

12. Touch points

A touch point is any point of contact between a customer and the provider of a service, product or experience. A touch point is where a potential customer or costumer comes in contact with your brand before, during and after a transaction.

c. Knowledge and critical analysis of strategies/references of type services (**Case studies**).

Consequently, the guided project work is considered a field for the exploration, management and evaluation of the knowledge acquired in the learning phases. With the completion of the **project** both tutors and students will evaluate the knowledge acquired as well as the level of the ability applied in the process

- Stages of the Service Design project

1. Research / Raw data Collection / Context Study

2. Costumer Journey and Persona definition

3. Insights / Ideation

4. Graphical and sequential representation of the Narrative

(Service Blue Print)

5. Definition of the Service Model

6. *Touchpoint* Definition

The exercises / seminars / workshops planned in parallel to the development of the main project, will address integrated aspects related to the project, highlighting important aspects that relate to the specific task of Service Design.

[1]*Front-stage and backstage activities, Costumer Journey, Design Research, Experience prototyping, Human central design, Insights, Onlyness statement, Persona, Service Blue Print, Service Ecosystem, Scenario, Touch points*

EDUCATIONAL ACTIVITIES

FORMATIVE ACTIVITIES	TEACHING-LEARNING METHODOLOGY

Practice hours 60 hours/ term	Studio classes and in-progress work review by the tutors, in order to guide the student in the creative process of design. The use and implementation of creative strategies and their correct application will be evaluated, as well as the use of well known examples and references.
Theory Classes 15 hours/ term	Theoretical classes by the faculty with the aim of establishing the conceptual basis for the topic that the student will deal with during the semester. Besides the theoretical framework regarding each one of the mentions, the tutors will address on different theoretical classes a thorough analysis of interesting case studies lo allow a better understanding of the requirements of the contemporary design.
Seminars 6 hours/ term	Seminars, lectures and complementary lectures, given by guest professors, designers or experts, on theoretical subjects and works related to the subjects and exercises that are addressed in the subject
Critical Sessions and Public Reviews 45 hours/ term	Public Presentations or juries of the work done in the studio hours, explaining the creative process that has led to such designs. Review, comments and evaluations from different tutors, including guest lecturers.
Tutorials 2 hours/ term	Personal reviews with the considered tutor for the academic and personal orientation of the student. Inquiries regarding the subject or cross areas of the different subjects to the corresponding teachers.
Students personal work and research 97 hours/ term	Personal work, essential for the correct development of the project that takes place in the workshop: research and reading of disciplinary and historical sources as case study analysis and related designs, which will serve as reference for the exercise.

ASSESMENT

Universidad de Navarra

ORDINARY CALL

The project developed during each semester is valued continuously: through critical sessions in the studio space. During the critical reviews, the the student's work will be constructively judged by the tutors and the students themselves, discovering, correcting and enhancing the design values of the exposed, explained and exhibited work.

The project will have a set of evaluable partial deliveries by the faculty and will conclude with a final delivery and its subsequent presentation. Each of the deliveries will have a minimum contribution of graphic and written documentation as a fundamental requirement for evaluation, to be specified according to each stage of the project.

The relevant presentations will be made in a public exhibition format, where the student will explain orally the creative motivations of its design, the process and tools that it has followed for its development and the implications of the final result.

All exercises must be delivered, except for justified exceptions, on the date and time indicated. The evaluation of each project, which will be compared between the different teachers of the subject and, also, with the invited professor who has participated in the specific exercise, will meet the following criteria, coinciding with the usual phases in all creative process:

All exercises must be delivered, except for justified exceptions, on the date and time indicated. The evaluation of each project, which will be compared between the different teachers of the subject and, also, with the invited professor who has participated in the specific exercise, will meet the following criteria, coinciding with the usual phases in all creative process:

DETAILED PROJECT ASSESSMENT

Each project will be evaluated according to the following criteria:

(20%) Attendance and Participation: lectures, practices and master classes.

50% Attendance

50% Participation

(60%) Project Practical: individual and team work.

33% Inspiration phase: Strengthens and methodology of the rersearch + Documentation

33% Ideation Phase: Ripness and relevance of the concept + Documentation

33% Development Phase: Consistency of the decisions made for developmente + Documentation

(20%) Presentations: *Oral defence of works*.

25% Presentation of the Inspiration Phase

25% Presentation of the Ideation Phase

50% Presentation of the Development Phase

The evaluation obtained in each phase will be reviewed in the final delivery, taking into account the improvements made by the student until that moment.

Universidad de Navarra

Final grade of the subject:

The final grade of each semester will consider the grade obtained in the project, as well as the evaluation and conclusions of the **new skills, interests, participation and effort** that the student has test, achieved and consolidate during the process.

(20%) Attendance, Subjetc related activities and lectures.

(60%) Project Grade

(20%) Oral defence of works

In order to obtain the pass in the subject, the overall score resulting from the previous table must meet all the following conditions:

1- The grade of the project will be considered for **final grade** if its **at least 5.0**(out of 10).

2- Likewise, **attendance of at least 80% of the scheduled class schedule and trips** is considered mandatory. **No more than a maximum of 5 unjustified absences** will be accepted for the student to be evaluated.

EXTRAORDINARY CALL

If the student is not able to pass the subject in the ordinary call —obtaining a minimum of 5.0 out of 10—, will be appointed for an extraordinary exam in June.

The students of degree will be able to request to be evaluated in the extraordinary announcement, although they have passed the subject in that term. This procedure must be requested to be included in the minutes at least five days before the start of the period of exams. The final grade of the subject will be that of the extraordinary call, even if it is lower than the one obtained previously. Therefore, the grade obtained in the extraordinary call will be the valid one, regardless of that obtained in the ordinary call, even the student may not pass the subject if he or she fails to attend.

The exam date will be established based on the academic calendar. However, the extraordinary studio project will be presented as explained: two weeks before the extraordinary call date the wording and requirements of the Project will be provided. In order to be evaluated, after ten business days, the student must submit the proposal following the provided guidance. The result of the final qualification will come from:

EXTRAORDINARY CALL

Each

project will be evaluated according to the following criteria:

(70%) Project Practical: individual and team work.

33% Inspiration phase: Strengthens and methodology of the rersearch + Documentation

33% Ideation Phase: Ripness and relevance of the concept + Documentation

33% Development Phase: Consistency of the decisions made for developmente + Documentation

(20%) Presentations: *Oral defence of works*.

In order to obtain the pass in the subject in the extraordinary call the overall score resulting from the previous table must have obtained at least a result of 4.0 out of 10 points in each of the three (3) first points, except for the last section (PRESENTATION), in which the student must obtain a result of 5.0 out of 10 total points.

OFFICE HOURS

The teachers will attend to the students always by appointment by email (aacilu@unav.es)

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Universidad de Navarra

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ONLINE TOOLS AND RESOURCES

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