Universidad de Navarra

PPS (Proyect for public space). Participatory Design (Gr.Diseño)

Guía docente 2026-27

INTRODUCTION

Brief description:

This subject, is primarily intended for fourth year students, and it has to be considered as a mechanism that **integrates and coordinates experiences and tools regarding participatory design, regarding Projects for Public Spaces (PPS).** It fosters **methodological** learning, based in the importance of actively involving all stakeholders (eg. employees, partners, customers, citizens, end users) in the design process to help ensure that the result integrates all the relevant needs and uses demanded by the all of them. In other words: this course will provide tools that will help promoting co-design processes.

As a **human and user centred** project based subject, the Participatory Design Course will allow the students to be involved in real case studies; develop an efficient an empathic teamwork; implement the strategies in real social cases and public spaces; understand the social context; identify and interact with the community: different stakeholders involved.

Participatory Design at the Degree in Design studies at the School of Architecture of the University of Navarra, has to be considered as an intense and specific course in the frame of the Service Design mention, paying special attention to specific Projects for Public Spaces (PPS). Thus, is crucial to consider the value of this particular subject in coherence with the previously attended general programmes —foundations (first year) and Techniques (second year), Methodology (third year)—.

Thus, is relevant to take account of the already acquired ground in disciplines and tools as: Research methodology and tools, Drawing Skills (understood as both exploration technique and precise representation for communicating ideas during the design process, the interaction with other stakeholders, and at the end of it), domain of the 2D and 3D representation methods both by hand and Digital; Critical Thinking skills to manage and classify obtained information; tools for expressing and communicating the outcome of the research information; Insight identification; experience object prototyping; model creation of mid-stage and final spaces and products; among others…

As an intensive course the subject will only be focused in one project: on specific real case. In this period the students will attend theoretical sessions, site visits, and tutorials; while they develop the field work and design process. In other words, Participatory Design course will be based in the participatory methodology exposed in theoretical sessions, and its implementation in an specific real ground.

Participatory Design deals with the always-changing cultural reality. Innovation is established at the core of the process updating the considered tools in relation to the context where they will be used in and the users as key characters.

This means to plan the required time and resources in order to give a formal and technical response to the needs required by a specific assignment. With this objective, the student will promote a co-design process considering the following basic stages: **Inspiration Phase** (raw data collection, Context understanding, Ecosystem map, User Identification and personas, User Journey map, Touch point recognition, Recognition of activities in the first and second level, Current Service Blue print definition); **Ideation Phase** (Vision / revelation, Declaration of uniqueness; Storyboard, study and follow up of this in the public space, time and activity to define a model; New Service Blue-Print, New Ecosystem map, value and activities; Scenario: Hypothesis of the proposal in the real world and Touch points recognition); **Prototyping** (Strategy and Vision hypothesis, activity implementation —on site prototyping—, critical analysis of the outcome, application of the required adjustments); **Evaluation** (Costs and impact in the real case scenario)

The use of co-design strategies and relevant aspects will be considered and evaluated such as: contextual research methods and engagement with the community; insights identification; reference range and quality, vision expression, innovation level, ambitions and coherence with reality; updated and well coordinated use of the design tools; innovative prototyping allowing participatory design process; conclusions.

The course will following the scheme below:

Classes of physical and compulsory teaching (5 hours per ECTS). Theoretical and methodological classes, public criticism of works, group teaching, case studies, etc. These sessions may be recorded or broadcast via zoom for students who cannot attend because they are in remote locations or other time zones.

Non-mandatory teaching hours (5 hours per ECTS): individual or small group critiques, resolution of doubts, personal or small group work management, etc. This attention will be done either in person or through zoom.

- **Title**: PPS (Project for Public Space). Participatory Design
- **Module and subject of the course**: Talleres de Diseño (5)
- **ECTS**: 3
- **Year, term**: 1st Term
- **Character**: Mandatory
- **Tutors**: Aitor Acilu - Course Tutor, Service Design Studio; Esperanza Marrodan, Tutor, Urban, Landscape and City Regeneration, Francesco Vergani (Pol. Milano) - Visiting Tutor; Participatory and Service Design. Davide Fassi (Pol. Milano) - Visiting Tutor; Participatory and Service Design.
- **Language**: English
- **Room, Time**: TBD

LEARNING OUTCOMES (Competencies)

2.2. BASIC COMPETENCES
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.
BC3 – Students should be able to gather and interpret relevant data (usually within their area of study) to allow judgments that include a reflection on relevant social, scientific or ethical issues
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.

2.1. GENERAL COMPETENCES

GC1 – Analyse, valuate and expose the different creative trends that have influence in the field of design GC5 – Ability to handle updated technologies for creating and manufacturing processes within the specific areas of the world of design 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 – Analyse products or services in relation to the technological and productive possibilities of the creative industry.

2.3. SPECIFIC COMPETENCES
SC24 – Understand market strategies applied to design
2.4. OPTATIVES COMPETENCES OPC1- Describe and apply to Product, Fashion or Services Design specific processes of creative manufacture. OPC2- Know the plastic trends and the professions involved in Services design; and the artistic and krafts traditions linked to Product and Fashion design. OPC3- Know and apply to Product, Fashion or Services Design current techniques of design, management and production. OPC4- Know and understand current trends in Product, Fashion or Service Design

PROGRAM

The main objective of this project is to learn fundamentals and methods for the design of both **Public and Private Spaces and Services**; including notions, methods and tools of service design while going deep in exploring and detailing spaces.

The proposed case studies will be framed behind the idea: Enclosed/ Indoor Spaces, in which commercial activity, people's life, relationships, find different ways of happening: existing. All the examples will be also gathered under a specific type of public spaces.

A key figure of this exercise is the understanding of the **contest**, its request, limits, language, deadlines, … In summary, all the aspects required for a good understanding of the existing situation, that will allow a sharper proposal in design terms.

Nevertheless, the impact and ways (traditions, moods, new strategies,) of the different phenomena inherent to the place (retail program and commercial activity will also need to be considered; or relevant aspect) will need to be studied and evaluated through the design process, considering them intrinsic aspects of the case: identifying the fundamental reasons of its existence during the years and its current life.

In this sense, we can anticipate a relevant exercise that will be required from the project: to perform a combined approach to the **relevant activity**(existing retail, proposed retail, adjusted /updated/modified retail, other new uses proposed…) and the **social role**(origin, nature and possibilities) of the public space studied for the project, considering/adjusting accordingly the old and new roles engaged by the different users and stakeholders.

Therefore, the main framework is focused understanding that the citizens are not only beneficiaries of innovation, but also are co-creators and co-owners of the resulting societal changes; actors shaping towards a Europe of citizens. Thus, he **citizen itself is considered the centre**of innovation. As a consequence, the social joins the technological in order to enriching the innovative design process.

The students will consider each urban space as an open innovation place; an environment where two important concepts are joint: space and people. This combination, called *living lab*, finds a way of interrelation in the co-creation approach, integrating research and innovation processes in real life communities and settings. In summary, a living Lab employs four main activities: **Co-Creation**—co-design by user and producers—, **Exploration**—discovering emerging usages, behaviours and market opportunities—, **Experimentation**—implementing live scenarios within communities of users—, and **Evaluation**—assessment of concepts, products ad services according to socio ergonomic, socio-cognitive and socio-economic criteria—.

As shown in the diagram above, there are also four **stakeholders** that fully engage the activity of the *Living Lab*: **private actors**—contributing with their practical know-how and resources—, **public actors**—that can give a long term perspective and play a regulatory role—, **knowledge institutes** —funding with their expertise and scientific substantiation— and obviously the **users**—as a target group and behavioural definers—.

A procedure mainly focused on the user experience will require of the practice through specific tools —inherent to the discipline of *Service Design*— in order to define, argument and improve the analysis and design proposed. The project must also be carried out in a structured manner; demonstrating sufficient capacity to plan and complete the different design phases that are usual steps of the everyday work of a Service designer.

The project will have as key objective the consideration and use of the case study place as the stage for the implementation, and all the stakeholders that take part on it. The process will encourage the debate on the new approaches and strategies on Space and Service Design. In this framework students will engage the community and all the actors linked to the contest: visiting the site, interacting directly, and using the designed and adapted service design tools in different phases (Research, Ideation, Prototyping,…). Communication will be key in order to achieve the maximum impact for the activity.

Therefore, students will develop the necessary interactive material (explanatory diagrams, plans; role playing models; etc…) to attract all the agents and help in their engagement within the design process. This material will also allow the analysis, the identification of key aspects, the overview of the followed process and its review, stablishing a common ground for the discussion, decision taking. The quality of these representations will be evaluated during the tutorials. Both in plan and model, references to the **quantitative aspects**inherent in every design (dimensions, uses and occupation of spaces, flow diagrams, dimensions, etc.) will be required.

The singularity of the means of representation for the expression of the **qualitative aspects** inherent in the designed service will be of special considerations.

From the methodological point of view, it is worth pointing out some of the parameters that should be recognized as a **starting point**, in order for the student to be able to approach the project. These features will also need to be consequently **readjusted**during the work in progress sessions of the project in response to the conclusions obtained during the process.

The objective of the student will be a proposal and definition of a service -within the established limits-. The student will need to demonstrate through his project the fulfilment of the objectives set within the established theme, the incorporation of the given program, and the identification of the benefits obtained for the users, stakeholders and context. The result should emphasize and justify the uniqueness of the experience of the different types of users accordingly.

The design process established for this exercise will be set by the tutors in the calendar and through partial objectives

· Phase 1: **Research and Analysis**

This phase aims at getting to know the area through an in **site visit, interviews** and through research. The spaces will be understood in order to starting define **functional diagrams** and an abacus of typologies of **spatial interactions** starting from the contextual analysis and the **spaces potentialities**.

spatial and service map.

· Phase 2: **Concept generation + Co-design**

The objective of this face is to develop the **spatial concept**together with specific insights from the **service design** discipline. This phase will also be supported by ongoing exchange with the **local actors** through presentations and **co-design**activities.

· Phase 3: **Project Development**

Synthesis and preparation of material for the final presentation of the work.

In the final face a detailed definition will be required, including **Technical drawings** and **Mock-ups** and **prototypes** of spatial portions and service.

* The evaluation will be focused on the design **process** carried out

EDUCATIONAL ACTIVITIES

FORMATIVE ACTIVITIES	TEACHING-LEARNING METHODOLOGY
Practice hours 12 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.

Master Classes. 18 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.
Tutorials 6 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 39 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

ORDINARY CALL

Student learning evaluation and project score:

The project developed during an intensive week is valued continuously: through each critical sessions in the studio space. During the critical reviews, the student's workwill be constructively assessed 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 at the end of each session 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:

Universidad de Navarra

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.

35% Inspiration phase: Strengthens and methodology of the rersearch + Documentation

35% Ideation Phase: Ripness and relevance of the concept + Documentation

30% 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

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 students 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 to the scheduled class** is considered mandatory.

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 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

(30%) 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

Tutors will attend to the students always by appointment by email. Please contact: aacilu@unav.es

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ONLINE TOOLS AND REFERENCE LINKS

http://participateindesign.org/approach/what

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