CAPSTONE PROJECT

IE University

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Academic year: 22-23
Degree course: FIFTH
Semester: 2º
Category: COMPULSORY
Number of credits: 6.0
Language: English

PREREQUISITES
Research Supervisor and Proposal: Each student must start the semester with an assigned Research Supervisor or Tutor and an accepted Research Proposal.

For the presentation of the Capstone Project /Undergraduate Thesis students must have met the requirement of “Spanish level B1” from the University Language Center and have passed all the subjects of the previous courses.

SUBJECT DESCRIPTION
The Capstone Project requires students to write an Undergraduate Thesis that should demonstrate their capacity to apply basic research skills in an area of interest to each student. The thesis should present new information or a new perspective on preexisting ideas and data. Serving as a culmination to students’ undergraduate studies, and as a first independent project of academic rigor, the Undergraduate Thesis should be of interest to specialists in the field, while being written in clear language accessible to non-specialists.

Over the course of the second semester students will be expected to master a small body of specialized scholarship, to conduct in-depth research, and to write a significant text presenting an original analysis and interpretation of a topic. The present course on “Paper Crafting” is designed to help students gain broad research competencies and an understanding of the stages and elements that are key to academic writing and publishing.

OBJECTIVES AND SKILLS
BASIC OBJECTIVES & SKILLS:

CB1: Students have demonstrated knowledge and an understanding of a given area of study, building upon the foundation of secondary education, supported by advanced texts, and including aspects that engage the latest advances in their area of study.

CB2: Students know how to apply their knowledge professionally to their work or vocation and possess the competencies that are often demonstrated through elaboration and defense of arguments and the resolution of problems within their area of study.
CB3: Students can gather and interpret relevant facts (usually within their area of study) in order to make judgments that include reflection on relevant social, scientific, and ethical topics.

CB4: Students can transmit information, ideas, problems, and solutions to both specialized and non-specialized audiences.

CB5: Students have developed the necessary learning skills to continue their studies with a high degree of autonomy.

**GENERAL OBJECTIVES & SKILLS:**

CG1: Knowledge of the history and theories of architecture, as well as that of the arts, technologies and human sciences related to the field.

CG2: Knowledge of the role of the fine arts as a factor that can influence the quality of architectural creation.

CG3: Knowledge of urbanism and the applied techniques used in the urban planning process.

CG4: An understanding of the fundamental issues in structural design, construction, and engineering as related to building projects, as well as the techniques used to address these issues.

CG5: Knowledge of the issues related to building physics, technologies, and programmatic uses, in order to create buildings that provide internal comfort and protection from the elements.

CG6: Knowledge of the industries, organizations, regulations, and procedures needed in order to transform projects into buildings, and to integrate drawings into the planning process.

CG7: An understanding of the relationship between people and buildings, and between buildings and their contexts, as well as the need to relate buildings and adjacent spaces to needs and to the human scale.

CG8: Knowledge of the role of entrepreneurship and management in the execution of projects in architecture and design.

CG9: An understanding of the various employment possibilities available to the architect, and the application of the disciplinary tools of architecture to various related disciplines.

**SPECIFIC COMPETENCIES:**

CE48: Adequate knowledge of the general theories of form, composition, and architectural typologies.

CE49: Adequate knowledge of general architectural history.

CE53: Adequate knowledge of the architectural, urbanistic, and landscape traditions of western culture, as well as its technical, climatic, economic, social, and ideological foundations.

CE54: Adequate knowledge of aesthetics, and the history and theory of fine and applied arts.

CE55: Adequate knowledge of the relationship between cultural patterns and the social responsibilities of the architect.

**METHODOLOGY**

The course will be hands on and will consists of a blend of lectures, discussion/QnA and examples extracted from or applicable to the students ongoing research project, we will make individual references to your work, and use your proposals to create examples. Active participation and the execution of in-class exercises on the part of the students is key to the proper functioning of the course.

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<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
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<tbody>
<tr>
<td>Lectures</td>
<td>8.67 %</td>
<td>13 hours</td>
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<tr>
<td>Discussions</td>
<td>3.33 %</td>
<td>5 hours</td>
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<tr>
<td>Exercises</td>
<td>6.67 %</td>
<td>10 hours</td>
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<tr>
<td>Group work</td>
<td>1.33 %</td>
<td>2 hours</td>
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15th November 2022
SESSIONS 1 - 2 (LIVE IN-PERSON)

Introduction and Time-Management
In these sessions we will revise the aims and objectives of the Undergraduate Thesis and the Paper Crafting Course so as to make sure every student understands what is expected of him/her and the different stages of the process. We will also concentrate on helping the student create a realistic plan for the different stages of research and writing of the Thesis along with some techniques to improve the academic writing flow.

SESSIONS 3 - 4 (LIVE IN-PERSON)

Framing Broader Questions: Literature Review and Archival Research
The first step in any research project is to develop a thorough literature review, to know what has been published before on the same subject matter. In this workshop we will learn how to make the readings of those publications productive for your own work. Discovering the main argument (thesis) defended in each of the previous contributions to the field –the response the author gave to the research question(s)– and finding how your original question distinguishes from them, will allow you to frame your question with more clarity.

The argument is always a position the author defends availing himself/herself with different kind of pieces of evidence. Some of these pieces of evidence can be secondary sources. But if you would like to develop original research, the archives will be your main allies. The evidence you will find in the archives will be an antidote against accepted knowledge and the most important tool for your argumentation. In this workshop we will learn how to identify different archives (also libraries and depositories) where they may have original documents related with the architectural works you will need to analyze and interpret. Those original documents (plans, correspondence, photographs, postcards, film footage, letters, maps, articles, patents, etc.) will allow you to anchor your research on solid ground and to expand your original question, adding to it nuanced points of view.

SESSIONS 5 - 6 (LIVE IN-PERSON)

Structured Research
Having a clear goal and understanding the main sections the final project must fulfil is key. In this workshop we will learn the basic structural elements essential to any paper and how to use your research questions and notetaking system to make the research process productive and keep a critical eye.

SESSIONS 7 - 8 (LIVE IN-PERSON)

A Path to Argument Building: Concept Maps and Visualization of Ideas

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<tr>
<th>Other individual studying</th>
<th>80.0 %</th>
<th>120 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
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After immersing oneself in with an in-depth overview of the existing literature around one’s chosen topic, and before aiming to build an argument or a clear structure, it is important to map the key concepts, issues, and themes that come to the surface. Concept Maps and Strategies for the Visualization of Ideas may help you make unexpected connections or move away from preconceived ideas and hypothesis. As your ideas and arguments start to shape it is important to understand the problematic of the relation between hypothesis and thesis, the importance of sustaining your authorial voice as you engage with data and ideas articulated by other authors, the different types of arguments and the importance of solid sustention and backing up of arguments.

SESSIONS 9 - 10 (LIVE IN-PERSON)

Ideas: Organizing, Structuring, and Testing

In these sessions we will review the basic structural elements essential to any paper and dive into a better understanding of the main elements that should be included in each section. Students will also learn strategies to structure information, considering hierarchy and relevance and how to avoid digression, repetition, and circularity.

Furthermore, in preparation for the ‘Student Symposiums’ we will devote a session to understanding how to best organize and communicate each project’s core arguments in a clear and concise manner that invites productive feedback.

SESSIONS 11 - 12 (LIVE IN-PERSON)

Workshop on Core Paragraphs

In this session we will overview the feedback received by students during the symposium and we will learn how to use it in a constructive manner to build their paper. We will then concentrate on paragraph writing. Larger papers require a better mastery of paragraph writing, paragraph nexus, and transitions. In this workshop we will write and review different paragraphs to test and improve each student’s skills.

SESSIONS 13 - 14 (LIVE IN-PERSON)

Writing your Introduction & Conclusion

The Introduction and the conclusion are two key parts of every paper that should be written, or at least rewritten at the very end of the process of writing. Understanding how to rewrite these sections once the body of the paper is completed is essential to its clarity and success.

SESSIONS 15 - 17 (LIVE IN-PERSON)

Integrating Feedback and Polishing your Draft

Once your second and final draft has been reviewed integrating your supervisor’s feedback and polishing the final text may seem more straightforward than it is. This session will help students understand how to apply your hypothetical journal’s Style Guide and will offer exercise to teach you proper citation. We will also address some strategies to make the leap from your final draft to your finished Undergraduate Thesis.

BIBLIOGRAPHY

Recommended

EVALUATION CRITERIA

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<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Final Undergraduate Thesis Submission</td>
<td>100 %</td>
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1. Research Supervisors

Students may request a particular research supervisor. However, the supervisor assignment process will be based on an evaluation of both the proposal's quality and relevance along with the student's GPA.

Each research supervisor will be tutoring 1 to 3 students. Supervisors will only read four stages or milestones in the crafting of the Undergraduate Thesis (1: Proposal / 2: Literature Review & Outline / 3: First Draft / 4: Second Draft). Although supervision and active communication will be necessary to ensure a good rhythm and the clarification of doubts, supervisors will meet face to face with students four times throughout the semester each linked to one milestone.

It is important to note that, after integrating the feedback given by your supervisor to your Second Draft, there will be no further readings – at this point it becomes the thesis candidate's responsibility to incorporate feedback and to finalize the project. Supervisors may help with specific queries, but the final paper will have to be submitted directly to the members of the student's Thesis Committee for evaluation and presented in front of them during the student's public Theses Defense.

2. Submission Guidelines and Requirements

Thesis Length: 8,000 to 10,000 words.

Thesis Style and Format: With the guidance of the Research Supervisor students will identify a relevant academic journal in their field to which they would hypothetically be writing a paper for. This journal will not only be a model for scope and tone, but it will also provide the specific style guide each student should follow.

Research Supervisor Acceptance: Supervisors must expressly authorize the Final Submission of the Capstone Project with a written assessment. This assessment will be taken into account when evaluating the project.

In those exceptional cases in which the Supervisor denies the possibility of presenting the Capstone Project, the student has two options: he/she may choose to carry on and present it stating the Supervisor's negative assessment for the evaluation of the Thesis Committee or he/she may choose to move to the extraordinary call. In this later case, the student will not receive an evaluation for the first enrollment nor will any grade be recorded.

Submission Deadline: The Capstone Project / UndergraduateThesis will be submitted in mid-June. The full and final text must be sent as a PDF via email to the two members of the Thesis Committee with the student's Supervisor in copy. It must also be uploaded to the Turnitin assignment created on Blackboard.

3. Evaluation and Grades

The Capstone Project / UndergraduateThesis will be submitted for evaluation and qualification to a Thesis Committee composed by two members, one of whom must be a professor teaching in the Degree. The presentations will be made publicly in the order established in a list published prior to the beginning of the sessions. The deliberations of the Thesis Committee will not be made public during the event. Decisions will be adopted by common agreement of its members or, in the absence of it, by majority vote. Those students that fail the first enrollment in June will be able to opt for an extraordinary enrollment in July. Grades will be published in late June for students in the first enrollment and late July for students in the extraordinary enrollment.
PROFESSOR BIO

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Clara Zarza is an art historian, curator and an associate professor at IE University, Madrid-Segovia, Spain. She is specialized in Contemporary Installation Art, Visual Theory and Material Culture. Her interdisciplinary research has also relied on literary, anthropological and philosophical studies on identity, experience, intimacy and the autobiographical subject, as well as the history of design and material culture.

PhD in Art History from the Complutense University of Madrid (UCM) and JAEPre predoctoral fellow (2009-2013) of the Institute of Language, Literature and Anthropology at the Center for Human and Social Sciences (CCHS-CSIC, Madrid). Her thesis 'Intimate Spaces. Autobiographical Modes and Materials in the Euroamerican' won the Extraordinary Doctorate Award 2013-2014 (UCM).

In 2019 she curated the exhibition and performance show ‘Bobby Baker: Jars of Chutney’ (22 February – 21 April 2019) at La Casa Encendida, Madrid, and directed a documentary about the artist. She continues to collaborate with Bobby Baker and her team as a member of Daily Life Ltd.’s Curatorial Advisory Group.

She is the author of ‘There is no Place Like Home. Explorations of a dislocated self and its home in Emily Jacir’s piece Where We Come From / (Im)mobility’ Home/Land. Women, Citizenship, Photographies. Arnold, M.,Meskimmon, M. (eds.), 2016, Liverpool University Press , and editor of the journal issue ‘Intimidad, Autobiografía y Subjetividad’ Efiémera Revista, 2015 Vol. 6 (7). She is currently working on a book project entitled Intimate and Spectacular Spaces. Presence and Materiality in Installation Art and new research projects on material culture and design.

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6
15th November 2022
Laura Martínez de Guereñu is an architect, design critic, and associate professor at IE University, Madrid-Segovia, Spain. She currently holds a Humboldt Research Fellowship for Experienced Researchers hosted by the TU Munich, Germany, and has also been a grante of the first Lilly Reich Grant for Equality in Architecture (Mies van der Rohe Foundation) and a Leonardo Grant for Researchers and Cultural Creators (BBVA Foundation). She holds a Master in Design Studies with Distinction from Harvard University and a PhD in Architecture from the University of Navarra. Laura's essays have been published in a number of books and periodicals, including Grey Room, Architectural Histories, Archivo Español de Arte, Massilia, Docomomo Journal, MAS Context, A+U, Architectural Record, and Arquitectura Viva. She is author of Re-enactment: Lilly Reich’s Work Occupies the Barcelona Pavilion (Fundació Mies van der Rohe, 2020; Finalist FAD Award 2021, Ephemeral Performances), editor of the journal issue “Who Designs Architecture? On Silenced and Superimposed Authorship” (RA, no. 23, 2021), and co-editor of Bauhaus In and Out: Perspectives from Spain (AhAU, 2019). She is currently writing a book on the design history of the German Representative Pavilion of Barcelona (1929), which will bring to light the input of many forgotten key players, and the crucial contribution of the partner in the project Lilly Reich.

OTHER INFORMATION
Office hours will be held by appointment.