

ACTA DE EVALUACIÓN DE LA TESIS DOCTORAL

Año académico 2016/17

DOCTORANDO: **RAMÓN GARCÍA, MARCELA**
D.N.I./PASAPORTE: ****728F

PROGRAMA DE DOCTORADO: **D323-ARQUITECTURA**
DEPARTAMENTO DE: **ARQUITECTURA**
TITULACIÓN DE DOCTOR EN: **DOCTOR/A POR LA UNIVERSIDAD DE ALCALÁ**

En el día de hoy 28/11/16, reunido el tribunal de evaluación nombrado por la Comisión de Estudios Oficiales de Posgrado y Doctorado de la Universidad y constituido por los miembros que suscriben la presente Acta, el aspirante defendió su Tesis Doctoral, elaborada bajo la dirección de **DANIEL ZARZA BALLUGUERA**.

Sobre el siguiente tema: *HOW CHILDREN UNDERSTAND THEIR LOCAL ENVIRONMENT: VISUALIZATION AND PARTICIPATION. MADRID 2009-2014*

Finalizada la defensa y discusión de la tesis, el tribunal acordó otorgar la CALIFICACIÓN GLOBAL² de (no apto, aprobado, notable y sobresaliente): SOBRE SALIENTE

Alcalá de Henares, 28 de NOV. de 2016

EL PRESIDENTE




Fdo.: R. MATA

EL SECRETARIO



Fdo.: D. GOYCOOLEA

EL VOCAL



Fdo.: F. GONZÁLEZ

EL VOCAL



Fdo.: R. PARRÓN

EL VOCAL



Fdo.: I. GONZÁLEZ

FIRMA DEL ALUMNO,

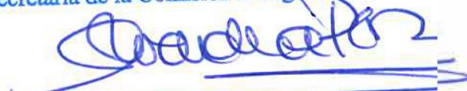


Fdo.: M. REMÓN

Con fecha 28 de noviembre de 2016 la Comisión Delegada de la Comisión de Estudios Oficiales de Posgrado, a la vista de los votos emitidos de manera anónima por el tribunal que ha juzgado la tesis, resuelve:

- Conceder la Mención de "Cum Laude"
 No conceder la Mención de "Cum Laude"

La Secretaria de la Comisión Delegada



² La calificación podrá ser "no apto" "aprobado" "notable" y "sobresaliente". El tribunal podrá otorgar la mención de "cum laude" si la calificación global es de sobresaliente y se emite en tal sentido el voto secreto positivo por unanimidad.

INCIDENCIAS / OBSERVACIONES:

El presente informe es de carácter informativo y no constituye un diagnóstico ni una recomendación de tratamiento. El diagnóstico y el tratamiento deben ser establecidos por el médico tratante. Este informe es de carácter informativo y no constituye un diagnóstico ni una recomendación de tratamiento. El diagnóstico y el tratamiento deben ser establecidos por el médico tratante.



Universidad
de Alcalá

COMISIÓN DE ESTUDIOS OFICIALES
DE POSGRADO Y DOCTORADO

En aplicación del art. 14.7 del RD. 99/2011 y el art. 14 del Reglamento de Elaboración, Autorización y Defensa de la Tesis Doctoral, la Comisión Delegada de la Comisión de Estudios Oficiales de Posgrado y Doctorado, en sesión pública de fecha 28 de noviembre, procedió al escrutinio de los votos emitidos por los miembros del tribunal de la tesis defendida por *RAMÓN GARCÍA, MARCELA*, el día 28 de noviembre de 2016, titulada *HOW CHILDREN UNDERSTAND THEIR LOCAL ENVIRONMENT: VISUALIZATION AND PARTICIPATION. MADRID 2009-2014*, para determinar si a la misma se le concede la mención "cum laude", arrojando como resultado, 3 votos a favor y 2 en contra.

Por lo tanto, la Comisión de Estudios Oficiales de Posgrado **resuelve no otorgar la Mención de "cum laude"** a dicha Tesis.

Alcalá de Henares, 29 de noviembre de 2016
EL PRESIDENTE DE LA COMISIÓN DE ESTUDIOS
OFICIALES DE POSGRADO Y DOCTORADO



Juan Ramón Velasco Pérez

Copia por e-mail a:

Doctorando: RAMÓN GARCÍA, MARCELA

Secretario del Tribunal: ROBERTO GOYCOOLEA PRADO.

Director de Tesis: DANIEL ZARZA BALLUGUERA



Programa de Doctorado en Arquitectura

**How children understand their local environment:
visualization and participation. Madrid 2009-2014**

Tesis Doctoral presentada por

Marcela Ramón García

Director :

DR.DANIEL ZARZA BALLAGUER

Alcalá de Henares, 2016

TÍTULO DE LA TESIS:

Como entienden los niños/jóvenes su entorno local: visualización y participación. Madrid 2009-2014.

DOCTORANDO:

Marcela Ramón García

DIRECTOR:

Daniel Zarza Ballugera

Programa de Doctorado en Arquitectura, Universidad de Alcalá.

1.DEFINICION DE OBJETIVOS /SUMARIO

La tesis de la arquitecta Marcela Ramón, escrita en ingles, explora a través de ocho estudios de caso en cuatro localidades de la Comunidad Autónoma de Madrid, testimonios visuales de cómo perciben los niños y jóvenes el lugar en el que viven y su medio local. Se trata de una solida, solvente y comprometida investigación, fresca, innovadora y singular basada en la propia memoria personal familiar de la autora. Un trabajo que combina con habilidad y soltura su amplio conocimiento profesional arquitectónico y urbanístico con la practica sensible de la pedagogía docente en el campo de la geografía y el paisaje.

La tesis se organiza con claridad en siete capítulos:1.Prefacio. Experiencia personal. 2. Introducción. Imágenes empíricas y de la infancia. La Institución Libre de Enseñanza. Propuestas de escuelas y campos de juego. Imágenes urbanas y de participación. Paisajes habitados. 3.Literatura de apoyo. 4.Enfoque metodológico. 5.Contexto presente 6.Estudios de caso. 7.Resultados, conclusiones y recomendaciones

Se evidencia una nueva percepción de los paisajes infantiles debido a los cambios fundamentales acaecidos en los ambientes urbanos (metropolitanos) en los últimos cuarenta años (1976-2016) como consecuencia de procesos de crecimiento inmobiliario descontrolados.

Se trata de una investigación empírica en el contexto docente para obtener imágenes de este nuevo paisaje a través de la mirada del niño. Obtención de testimonios visuales y datos empíricos para establecer procesos de participación con niños en educación ambiental y ayudar a arquitectos y urbanistas a entender estas necesidades espaciales y físicas para proyectar críticamente futuros proyectos de espacios urbanos y arquitectónicos mas acordes con las nuevas necesidades y demandas.

2.METODOLOGIA

Se basa en estrategias visuales e investigación de la acción desde las solventes aportaciones culturales y experiencias británicas de posguerra en los sesenta y sobre todo en el libro seminal de Colin Ward "El Niño y la Ciudad" de 1978. Contrastadas con en el legado del trabajo docente de instituciones educativas españolas como la Institución Libre de Enseñanza española "El arte de saber ver". Decía Cossío en el Congreso Nacional Pedagógico de 1882 "Desarrollar la actividad, la espontaneidad y el razonamiento del niño; estimular su iniciativa; favorecer la expansión de sus fuerzas interiores; hacer que sea no solo participe sino el principal actor de su propia educación; que bulla en el la vida; que todo le hable; que sienta el deseo de verlo todo, de cogerlo todo, de comprenderlo todo; no hay resultado positivo si el niño no crea e investiga por si mismo. El niño es un investigador; descubre relaciones que tal vez no ha visto nunca el maestro." También instituciones mas contemporáneas e internacionales como UNESCO y JCUD (Joint Center of Urban Design) de Oxford Brookes "Making Better Places".

3.RELEVANCIA DE LOS RESULTADOS/APORTACIONES/ CONCLUSIONES/ RECOMENDACIONES

1.Cambios en el territorio y paisaje. Perdida del "paraíso perdido". Voracidad de los procesos urbanos. Cambios ambientales. Seguridad de las calles. Memoria. Predominio del espacio seguro y tranquilo. De la escuela al hogar. La habitación del niño. Espacios de fantasía. Nuevas ventanas (televisión y ordenador). Soledad infantil y prisión. Miedo. Desaparición y degradación del espacio publico. De la calle como

espacio de juego al centro comercial. Espacios segregados para niños. Seguridad y control. Espacios de exclusión y evasión de conflictos. Movilidad. Bicicletas y coches. Identidad. Muros y fronteras. Escuelas. 2.Cuestiones de genero. Separación chicas y chicos. 3.Polaridades y similitudes en diferentes ambientes urbanos. Tribus urbanas. Exploración y dibujo. 4.Herramientas de aprendizaje visual y comunicación. 5.Como investigan los niños. 6.Abundancia de material de investigación 7.Papel del arquitecto.

Como conclusión pesimista "La ciudad se muere. Los niños desaparecen". Necesidad de una nueva pedagogía urbana que haga "saltar fuera del cajón de arena".

Recomienda 1. Técnicas de fotografía "elicitada". 2.Adaptación de las habitaciones infantiles. 3.Campos de juego cibernéticos. 4.Diseños de escuelas. 5.Participación en el diseño.

4.BIBLIOGRAFIA/DOCUMENTACION

La bibliografía y las lecturas de referencia esta bien seleccionada y es pertinente y apropiada al campo de estudio. Fundamentalmente británica en el campo de la pedagogía educativa, geografía paisaje y diseño urbano. Referencias españolas mas generales e históricas que contextualizan el trabajo.

5.ASPECTOS FORMALES

La tesis esta bien editada y presentada en dos tomos. Con acertadas, claras, ajustadas y excelentes ilustraciones sobre todo en el desarrollo pormenorizado de los estudios de caso.

6.VALORACION FAVORABLE POSITIVA.

Aunque la tesis no se presente ortodoxamente dentro del discurso disciplinar académico, profesional y cultural de la arquitectura, desde el necesario y obligado, ajustado prisma académico en que se inserta, se reconoce la oportunidad y dificultad del tema elegido y se valora el enorme, riguroso y valeroso esfuerzo intelectual realizado, porque su resultado constituye una contundente investigación, sobre las necesarias relaciones entre la pedagogía y su aplicación critica al proyecto de arquitectura. Su evidente actualidad y especial interés, entendida no estrictamente como un trabajo académico, esta no solo en su originalidad y potencial analógico, sino en el desarrollo de un urbanismo mas justo y mas humano y una arquitectura mas ajustada a las necesidades reales desde la nueva racionalidad científica evitando la mera metáfora. Decía Giner "La mitad del problema español esta (y sigue estando) en la escuela y esa escuela tiene que dedicarse a formar hombres; educar el cuerpo tanto como el espíritu y tanto o mas que el entendimiento, la voluntad, la conciencia del deber. El problema de regeneración de España es pedagógico mas que económico". Apoyo, por todo ello, sin reservas la lectura de la tesis y su defensa ante el tribunal, para ser juzgada imparcialmente, por el conjunto de los miembros que lo forman. Felicito sinceramente a la Doctorando por la disciplina, tesón y dedicación al esfuerzo de culminación exitosa de su trabajo.

En Madrid a 20 de junio de 2016.

Summary:

The thesis explores through 8 case studies in four different localities of the Comunidad Autónoma de Madrid (CAM) visual testimonies of how children perceive their local environment. The motivation for exploring this issue is the evidence that there is a new perception of children's landscapes due to the fundamental changes that have occurred in their urban environments over the last 40 years.

The object of this research was an empirical study in an educational context to obtain images of this new landscape through the child's visual voice and through these visual testimonies obtain data that may help to establish participation processes with children in environmental education and help architects and urban planners understand their physical and spatial needs in urban spaces.

The researches strategies of visual methodologies and action research were those found investigating Colin Ward's work and how he describes the child in the city. The tools for visual literacy and participation were already established ones by educational institutions and projects such as: the ILE's "El arte de saber ver", the UNESCO's "Growing up in cities project", the Art and the Built Environment project, the JCUD's in Oxford Brookes University "Making better places project", and Celestine Freinet's and Jo Walton's (from The Campaign for Drawing) method for printing postcards

The setting of the study was four different localities in the CAM. The research was undertaken by a random sample of 6 to 16 year old children, by establishing contact with 8 schools through personal acquaintances. 235 questionnaires, 59 interviews and more than 322 visual testimonies were obtained, as also a case study research of the local landscape around each school. The studies took place from 2009 to 2014.

Key findings

- How children's territories and landscape have changed over these years
- Gender issues
- Polarity and similarities between in different urban environments
- Tools for visual urban literacy and communication
- How children research their environments as can be seen in the evolution of the case studies
- The influence of augmented reality in local environmental studies with children
- The role of an architect in small social research project.

Key Words:

Childhood, architecture and landscape, education for participation, visual literacy, action research, visual testimonies, augmented reality, participatory democracy, gender visibility.

Resumen

La tesis explora a través de ocho casos de estudio en cuatro localidades diferentes de la Comunidad Autónoma de Madrid (CAM) testimonios visuales de cómo los niños perciben su entorno local. El motivo por el cual se explora esta cuestión es la evidencia de que hay una nueva percepción del paisaje en niños debido a los cambios fundamentales que ha habido en sus entornos urbanos a lo largo de estos últimos 40 años.

El objetivo de esta investigación es un estudio empírico en un contexto escolar que diera lugar a unas imágenes de este nuevo paisaje visto a través de la voz visual de los niños y a través de estos testimonios obtener datos que ayuden a establecer procesos participativos en la educación sobre el entorno construido y detalles que les sirvan a los arquitectos y urbanistas comprender las necesidades físicas y espaciales de los niños en los espacio urbanos.

Las estrategias de investigación son metodologías visuales e investigación de acción que surgen de la obra y libros de Colin Ward que describen el niño en la ciudad. Las herramientas para la investigación visual y participación fueron unas ya establecidas por instituciones y proyectos pedagógicos como; el de la ILE's "El Arte de Saber Ver", el proyecto de la UNESCO: "Growing up in Cities Project", el de JCUD de Oxford Brooke'sUnivesity: "Making better places Project", y el método "Freinet" y de Jo Walton para la imprenta de postales.

La investigación se realizó por una muestra aleatoria de niños de entre 6 y 18 años, al relizar el proyecto de investigación en 8 colegios de cuatro localidades de la CAM. Se realizaron: 235 cuestionarios, 59 entrevistas y 322 testimonios visuales. Igualmente, se realizaron casos de estudio del paisaje circundante a los colegios. Los casos de estudio tuvieron lugar entre 2009 y 2014.

Principales hallazgos:

- Cómo han cambiado los territorios infantiles a lo largo de estos años
- La polaridad y similitud entre distintos paisajes urbanos

- Consideraciones de género
- El desarrollo de herramientas para lectura visual y la participación en arquitectura y el urbanismo con niños.
- La influencia de la realidad aumentada en la investigar el entorno local con niños.
- El posible rol del arquitecto en un proyecto de investigación educativo con niños.

Palabras Clave:¹

Infancia, arquitectura y paisaje, procesos de participación pedagógicos, alfabetización visual, investigación de acción, testimonios visuales, realidad aumentada, democracia participativa, visibilidad de género.

¹ Ver en el glosario su descripción

Index

List of contents

List of tables and figures

1. Part 1: Preliminaries

1.1. Preface. A personal experiential perspective

1.2. Acknowledgements

1.3. List of abbreviations

2. Introduction

2.1. Childhood Images

2.2. An empirical picture

2.3. The “Institución Libre de Enseñanza”: an image of a Spain that would never be

2.4. School and playground proposals.

2.5. Urban images as an educational tool: Visual Literacy

2.6. Images for Participation: the Child’s Visual Voice.

2.7. Peopled landscapes: images of children and youth in our contemporary landscapes

3. Critical Literature Review

3.1. How the book *The Child in the City* has shaped this study

3.2. Lecture guide

3.3. Books and authors which refer to the book,

3.4. Books researched and further researched in other authors

4. Aims and methodology

4.1. Introduction: We are the landscape

4.2. Research strategy

4.3. Action research

4.4. Visual methodologies

4.5. Gender based data collection

4.6. Image based research, ethical considerations and copyrights

4.7. Research methods

4.8.Tools

5. The Present Context: Childhood in the Comunidad Autonoma de Madrid (CAM) from 1995 to 2014

5.1.Economic, social and demographical factors

5.1.1. The urban bubble

5.1.2. Dwellings

5.1.3. Jobs and unemployment

5.1.4. Immigration

5.1.5. The educational policy during the period of study

5.1.6. Welfare

5.1.7. New technologies

5.2. Spatial Analysis of the CAM

5.2.1. The explosion of the city

5.2.2. The new urban developments in the city region

5.2.3. Public space

5.2.4. Gender issues

5.2.5. Schools

6. Part 2: Case studies

6.1.Case Study 1:drawing a natural landscape with children

6.2.Case Study 2: drawing an urban landscape with children

6.3.Case Study 3: a pilot study

6.4.Case Study 4: images of tomorrow's Vallecas

6.5.Case Study 5: landscape awareness and participation

6.6.Case Study 6: local school binding

6.7.Case Study 7: Making better places

6.8.Case Study 8: Postcard to the future

7. Part 3: End matter:

7.1.Key findings:

7.1.1. How children's landscapes and territories have changed over the last years.

7.1.2. Homes: the child's room, the child's window...

- 7.1.3. Public space: play areas, benches, shelters, streets and shopping malls
- 7.1.4. Schools: mobility, identity and boundaries
- 7.1.5. Age and gender issues
- 7.1.6. Polarity and similarities between different urban environments.
- 7.1.7. Tools for visual urban literacy and communication.
- 7.1.8. Research with children as part of the architectural curriculum
- 7.2. Conclusions
 - 7.2.1. Children are disappearing from our landscapes; cities are dying.
 - 7.2.2. Towards a new urban pedagogy
- 7.3. Recommendations and proposal for a plan of action:
 - 7.3.1. Topics for participation through visual research
 - 7.3.2. Topics for participation in design
- 7.4. Glossary
- 7.5. Bibliography and reference reading
- 7.6. Adenda (Documento suplementario a la Tesis, traducido al Castellano del Resumen, Introducción, Metodología y Conclusiones de la tesis)
- 7.7. Comunicado de Jornadas Internacionales de Investigación: Patrimonio, Territorio y Paisaje. Imágenes del Paisaje local de la Sierra de Madrid: Estudio de percepción con jóvenes
- 7.8. Comunicado de en Artes Plásticas y Ciudad. Arte y el Entorno Construido.

List of Illustrations and tables:

Fig.1. Collage of personal and experiential perspectives. (Photographs from Internet and author's personal collection)

Fig.2. A classroom of a school in Valencia, The Escuela Cossio, 1931. (From Catalogo: Exposicion Misiones Pedagogicas)

Fig.3. Diagram showing the relationship between the core subjects analyzed and childhood images. (By author)

Fig.4. Photographs of a Misiones Pedagogica's drawing session in a rural village in 1932 and Children singing the fascist song "Cara al Sol" in the 1950's outside the local school. (From Catalogo: Exposicion Misiones Pedagogicas and Internet.)

Fig.5. Playgrounds around the world: Sierra Leona and Norway (from web page: "this is what recess looks like around the world")

Fig.6. The Thomas Deacon Academy by Norman Foster. (From web page: A school without a playground)

Fig.7. Children drawing on blackboard in the last century. (From Internet)

Fig.8. Visual literacy using urban images. (From Internet)

Fig.9. A drawing by Felix, an 11 year old child, diagnosed ASD, (autism). From internet web page: <http://50watts.com/Drawing-Autism>

Fig.10. Photographs in "El niño y la ciudad: constancia de un

grito sordo en la vida urbana" by Adriana Bisquert 1982.

Fig.11. Post-card of children on the streets in Argentina, at the beginning of the 20th Century. (From the website: Antiguas fotos de la sociedad Argentina) 1960's Le Corbusier's photographs of children playing in the Unite de Marseille. (From Internet)

Fig.12 Images of young people on the walls. (From Internet)

Fig.13. "Cars are more visible in the public realm than children" (From Internet)

Fig.14. Book covers by and related to Colin Ward. (Collage by author)

Fig.15. Illustration from Gulliver's travels (image from Internet)

Fig.16. Table showing methods used in different case studies

Fig.17. The cyclical process of action research as represented in fig.7.1 p.129 "The Good research Guide" by M. Denscombe.

Fig.18. The three perception sequences in the ISE Dominguez Ortiz, Vallecas (photograph by author)

Fig.19. Questionnaire

Fig.20. Analysis checklist

Fig21. Poster for Gulliver map from the project "Cities for All – Tallinn for All". (From Internet)

Fig.22. Photographs of the different types of Gulliver maps produced in the case studies. (Photographs by author)

Fig.23. Postcard printed in "L'Ecole Freinet" 1938 from Cartes Postales de l'Ecole de

Vence (From www.icem-freinet.fr)

Fig.24. Children using the Freinet method for printing postcards from: Cartes Postales de l'Ecole de Vence. (From www.icem-freinet.fr)

Fig.26. The CAM and the location of the four different localities.

Fig.27. Table comparing statistical data of the CAM and four locations where the case studies have taken place. (Source: INE 2011, Fichas municipales Caja España)

Fig.28. Table showing data relative to the residential tissue: size, spatial distribution and households data from the answers to the questionnaires in the case studies.

Fig.29. Map of Spatial distribution of unemployed 20-24 year olds in 2012 in the CAM (Source: Instituto Estadístico de la Comunidad de Madrid.)

Fig.30. Table showing young people's future hopes in the four locations studied.

Fig.31. Evolution of number of immigrants in the CAM from 2006 to 2013 (From: 20 minutos (04.12.2013))

Fig.32. Table showing percentage and place of origin of immigrant population in CAM and four locations. (From (Source: Instituto Estadístico de la Comunidad de Madrid 2011.)

Fig.33. Table showing schooling system in four locations. (Source: INE 2011, fichas municipales Caja España)

Fig.34. Map of the CAM showing the spatial distribution

of the immigrant student population (from: Datos y Cifras de la Educación 2010-2011 Conserjería de Educación del La Comunidad de Madrid)

Fig.35. How children that live in 5 km radius of the school in the four localities get to school. (Data from questionnaires)

Fig.36. Map of the CAM classified into its three transport pass areas. (From: El Consorcio de Transportes de Madrid).

Fig.37. Table showing municipal installations in the localities, percentages of children interviewed that may use them and their gathering and activity places. (Data from questionnaires)

Fig.38. Table showing perception of access to natural settings. (Data from questionnaires)

Fig.39. Table showing positive perception of social integration safety and freedom of movement. (Data from questionnaires)

Fig.40. Table showing data on children's lifestyles in Spain. (Data from: Informe Unicef)

Fig.41. Diagram showing general panoramic perception of the local environments. (Diagram by author)

Fig.42. The built form (different housing types) in around the schools in the four different localities.

Fig.43. Photograph from the newspaper "El Mundo" showing how the New Tres Cantos was being developed in 2011.(From Internet)

Fig.44. Example of Kit fence carpet playground in Madrid. (From Internet)

Fig.45. Spaces were young people meet up to drink in the city of Madrid (From Internet.)

Fig.46. Photograph of Skate Park in Soto del Real. (Photograph by author)

Fig.47. Photograph of a wall of an abandoned building in the country side used as a canvas for graffiti. (Photograph by author)

Fig.48. Two teenage girls attending in disguise a "Cosplay" event in Madrid. (Photograph by author)

Fig.49. Satellite and aerial views of Soto del Real from 2007 and 1942 respectively. (From Internet)

Fig.50. The School, the playground and a view from a classroom window. (Photograph by author)

Fig 51. An abandoned discotheque next to the school. (Photograph by author)

Fig.52. The access to the underground river which runs underneath the school's playground and where children like to play after school. (Photograph by author)

Fig.53. Photographs of the Institute Sierra de Guadarrama, Soto del Real by the students Pablo, Rebecca and Daniel as part of their research

Fig.54. Satellite, Master plan and old aerial view of the Puente de Vallecas.

Fig.55. Collage of photographs of classrooms and playgrounds

Saenz de Terreros Primary School (Photograph by author)

Fig.56. Photograph of the fence surrounding the IES Antonio Dominguez School used as a billboard of school activities.(From internet)

Fig.57. Photograph of the school and school entrance foyer. IES Tirso de Molina (Photograph by author)

Fig.58. Showing two satellite aerial views of the schools location in 2007 and 1946 respectively.

Fig.59. Photograph of entrance foyer and flyover just outside the school gate which provides a shelter for the older children when they leave the school at lunch time and hang around in the whereabouts. (Photograph by author)

Fig.60. Satellite and aerial view of Tres Cantos in 2007 and 1975

Fig.61. Young people in a landscape by author

Fig.62. Collage of photographs of the excursions by the two schools. (Photographs by M. Pilqueman, A. Bravo and author)

Fig.63. Photographs inside the class room of Chozas de la Sierra , Soto del Real.(Photograph by author)

Fig.64. An illustration from the study "La experiencia del Paisaje, metodos para su valoracion" by the author and Concepcion Sanz as tutor. (Department of Geography, UAM 2009.)

Fig. 65. Photographs inside and outside the school Saenz de los Terreros, Vallecas. (Photograph by A. Bravo)

Fig.66. 8 slides from the PPT of the Pedriza. The images were found images from the internet.

Fig.67. Photographs of visit to the Pedriza National Park by the two schools in the spring of 2007 and 2008 respectively. (Photographs by the author).

Fig.68 .Word cloud made from the transcription of the interviews reflecting number count of words used to describe what landscape is.

Fig.69. First landscape drawings by the six year old children of the Sainz de los Terreros School.

Fig.70. First landscape drawings by Natalia and Lucia(6 years old).

Fig.71 .Alvaro (6 years old) Soto Del Real and Lucia (6 years old) Vallecas.

Fig.72. Panoramic views of the Pedriza drawn by the children of the school Chozas de la Sierra (Soto del Real).

Fig.73. Panoramic views of the Pedriza drawn by the children of the school Saenz de los Terreros (Vallecas).

Fig.74. Drawings of the river by the Vallecas children.

Fig.75. Collage of photographs taken at the Parque Lineal de Palomeras by the students from the CEIP Sainz de los Terreros. (Photo graphs by A. Bravo and the author)

Fig.76 Inside the class room of Principe de Asturias UAM. (Photograph by author)

Fig.77. Inside the two classrooms of Saenz de los Terreros. Vallecas (Photograph by author)

Fig.78. Images shown in slide show. Images showing different layers and landscape paintings.(Images from Google Image data base)

Fig.79. Film: “El Camino Real, de la Puerta del Sol a la Albufera” (Film by author)

Fig.80.Slides from Power point: “el Paisaje de Vallecas” (by author)

Fig.81. Photographs of the six year-olds in the first course of the school Saenz de los Terreros in the Parque Lineal next their school. (Photograph by A. Bravo)

Fig.82. Photographs of the sixth year primary students of the school Saenz de los Terreros from Vallecas in the park (Photograph by author)

Fig.83. The dichotomy between those who favor the seaside to those who do the mountains.

Fig.84. First perceptions by six year old children in Vallecas

Fig.85. The view from a child’s window. Picture by Juan Melgar

Fig. 86 Panoramic view from the Park: the Village of Vallecas, the industrial belt and even the Cerro de Almodovar can be seen in the distance; on the left is the bridge were the old Albufera road crosses the M-40 Motorway. (Photograph by author)

Fig.87. Realistic drawing from the view point by Alba Mejias

Fig.88. Iconic drawing from the view point by Laura Teruel

Fig.89. Examples of critical voices.

Fig.90 Bar charts showing how the children from the Vallecas

school value their neighborhoods.

Fig.91. Snow in Vallecas (Source Internet)

Fig.92. Word cloud of the most popular place names that are mentioned in the interviews

Fig.93: Class searching for images on the internet. (Photograph by author)

Fig.94 Proposed image for the Gulliver Map of the area of Vallecas from 1946.

Fig.95. Collage: “Origen” Puente de Vallecas.

Fig.96. Collage: “Cerro del Tío”

Fig.97. Collage: “The Rayo Vallecano “

Fig.98. Collage: “The Fiestas”

Fig.98. Collage: “Las Chabolas y el Pozo de Tío Raimundo Palomeras”

Fig.99. Collage: “Graffiti and music”

Fig.100. Collage: “Vallecas and the Bombs”

Fig. 101. Collage: “La remodelación”

Fig.102. Collage: “El parque lineal de Palomeras”

Fig.103. Collage: “El pueblo”.

Fig.104. Collage: “La Escuela de Vallecas y el Cerro Almodóvar”

Fig.105. Collage: “El Ensanche de Vallecas”

Fig.106. Setting up the Gulliver Map. (Photograph by author)

Fig.107. Students viewing the Gulliver Map in the school foyer. (Photograph by author)

Fig.108. Questionnaire

Fig.109. Tables showing gender difference in answers to questions 14 and 17 related to perception of safety.

Fig.110. Table 2. Transcription of the interviews of students in 2º ESO

Fig.111. Table 3. Transcription of interviews carried out on 3º ESO students

Fig.112. Aerial view Photograph 4 x 1 m. (Photographs by author)

Fig.113. Collage of image bank of images of the future. These images were selected from Google's image search by typing the words: future cities.

Fig.114. Photograph of students preparing the Gulliver Map exhibition at the School's entrance hall. In the centre of the exhibition is an aerial photograph of Vallecas from 1944.

Fig.115. A selection of drawings by 1º ESO students.

Fig.116. Drawing of the interpretation of the future of a street in Vallecas, by Iris Herrero (12years old), Tirso de Molina Secondary School in Vallecas.

Fig.117. A selection of drawings by 4º ESO students.

Fig.118. Drawing of the interpretation of the future of a street in Vallecas, by Ana González Serrano (16 years old), Tirso de Molina Secondary School in Vallecas.

Fig.119. Questionnaire by a 12 year old girl

Fig.120. Table 4.

Fig.121. Table showing different routines of 12 year old children in Puente de Vallecas.

Fig.122. Boys from the Montessori school looking at their Gulliver map. (Photograph by author)

Fig.123. Graph showing the different villages where the students live.

Fig.124. Collages and Gulliver Map based on a relief map with word cloud made of place names known to students.

Fig.125. Table 5

Fig.126. Collage1 of Alpedrete

Fig.127. Collage 2 of Alpedrete

Fig.128. Collage 3 of Alpedrete

Fig.129. Collage 4 of Collado Villaba

Fig.130. Collage 5 of Moralzarzal

Fig.131. Collage 6 of La Navata

Fig.132. Collage 7 of La Navata

Fig.133. Collage 8 of The Escorial

Fig.134. Photograph of Teacher and students in front of their Gulliver Map in Soto del Real (Photograph by author)

Fig.135. Slides about Soto de Real's landscape

Fig.136. Historic evolution of Soto del Real.

Fig.137. Historic evolution of Manzanares el Real.

Fig.138. Historic evolution of Miraflores de la Sierra.

Fig.139. Bar chart showing how many students live in each of the villages.

Fig.140. Collages Soto del Real.

Fig.141. Collages of Manzanares el Real.

Fig.142. Collages of Miraflores de la Sierra and Guadalix de la Sierra.

Fig.143. Photograph of students viewing Gulliver map. (Photograph by author)

Fig.144. Questionnaire Table 5

Fig.145. Graph showing how the results vary gender wise.

Fig.146. Collage 1: Soto del Real

Fig.147. Collage 2: Soto del Real

Fig.148. Collage 3: Soto del Real

Fig.149. Collage 4: Soto del Real

Fig.150. Collage 5: Soto del Real.

Fig.151. Collage 6: Soto del Real

Fig.152. Collage 7: Miraflores de la Sierra

Fig.153. Collage 8: Miraflores de la Sierra

Fig.154. Collage 9. Manzanares del Real

Fig.155. Collage 10: Manzanares del Real

Fig.156. Collage 11: Manzanares del Real

Fig.157. Collage 12: Guadalix de la Sierra

Fig.158. Collage of Tres Cantos.

Fig.159. Power point of Tres Cantos: "How towns are made" By author

Fig.160. The Gulliver map of nine different areas studied by

the students along the “Avenida de los Labradores.”

Fig.161. Collages of image bank of photographs of Tres Cantos by author.

Fig.162. Questionnaire table 6

Fig.163. Collage 1 Tres Cantos

Fig.164. Collage 2 Tres Cantos

Fig.165. Collage 3 Tres Cantos

Fig.166. Collage 4 Tres Cantos

Fig.167. Collage 5 Tres Cantos

Fig. 168. Collage 6 Tres Cantos

Fig. 169. Collage 7 Tres Cantos

Fig. 170. Collage 8 Tres Cantos

Fig. 171. Collage 9 Tres Cantos

Fig.172. Collage 10 Tres Cantos

Fig.173. Collage 11 Tres Cantos

Fig.174. Collage 12 Tres Cantos

Fig.175. Photograph of slide from the work shop directed by Jo Walton, in the Campaign for Drawing conference TEA (Drawing as thinking, expression and action), November 2013 in the National. (Photograph by author)

Fig.176. Material used for printing postcards. Post card by

David Fuentes (12 years old) (photograph by author)

Fig.177. Photograph of postcards produced by class. (Photograph by author)

Fig.178. Children selling Postcards in the village of Soto del Real. (Photograph by author)

Fig.179. Playful voices in children’s postcard images

Fig.180. Different postcard versions of the same image by Daniel de la Puente aged 12.

Fig.181. Photographs of children in the urban environment from a recent visit to Cuba. (Photographs by A. Fuentes.)

Fig.182. Photograph of a street scene in La Habana Vieja. (Photograph by author)

Fig.182. Girls looking out from their balconies onto the street below. (Photograph by Jorge Santos.)

Fig.182. Children Games by Breughel (1570)

Fig.183. Children playing in the rumbled streets of Andalucía 1933 by Photograph Cartier Bresson.

Fig.184. Classrooms without walls: Open air clases in the

Instituto-Escuela, Madrid, towards 1933. (Fundación Francisco Giner De Los Ríos).

Fig.185. Photograph of a secret meeting place under a bridge. (Photograph by author)

Fig.186. Image of different urban tribes from http://cieloreinaldi.blogspot.com.es/2013_09_01_archive.html

Fig. 187: Bar chart with the results from the third part of the questionnaire in case study 5.

Fig.189. Future urban space. Image by Bruce van Platter (http://www.brucevanpatter.com/brueghel_painting.html#)

Fig.190. Photographs of adventure playgrounds of the past and future.

Fig.191. “Alice through the looking glass” Original illustrations from Lewis Carroll’s book by John Tenniel

Fig.192 An example of bonded school architecture project by the Danish architectural firm, Vandkunsten, in Farum Copenhagen (1983).

Fig.193. Examples of children participating in design projects around the world

Part 1



fig.1: Collage of personal and experiential perspectives.

1.1 Preface: a personal experiential perspective



Fig.2. A classroom of a school The Escuela Cossio, Valencia, in 1934 which followed the Institucion Libre de Enseñanza's methodology. The classroom is mixed, open planned, the children are doing different activities and the window in the background is open. (My father is standing behind the desk on the left with his older brother, Enrique) From "Catalogo de la Exposicion de Misiones Pedagógicas. Pg: 320"

My grandparents, Maria Moliner and Fernando Ramon y Ferrando, belonged to a generation of young people who believed in the ideals of the Institucion Libre de Enseñanza (ILE or Free Educational Institution). Born in 1900 and 1891, in Zaragoza and Montroig (Tarragona) respectively, my grandmother, the renowned author of the: *Diccionario del Uso del Español*, was one of the few women of her generation to study a university career and become a civil servant and librarian. Her father was a doctor with close links to the ILE and, through him in her early youth; she came in contact with their ideals. My grandfather was a university Professor of Physics, one of the first Spaniards to teach Einstein's theories on Relativity. In the early thirties they lived in Valencia where my grandmother worked as a librarian and collaborated with the Misiones Pedagógicas (Educational Missions) set up by Bartolomé Cossío, ILE's cofounder, helping create the mobile libraries which accompanied the Misiones (Otero Utraza, 2008) in their quest to bring education to the remote villages of rural Spain. While living in Valencia they sent their four children to the Escuela Cossío, which followed the ILE's educational

programme. After the Civil War they were punished for having been republicans, sentenced to losing their jobs as civil servants, for having committed crimes during the republican period such as of having sent their children to the Escuela Cossío². However they continued “sowing the seeds”³ as far as they could. One of my father’s childhood memories of Valencia is of the science laboratory that my grandparents set up in the terrace of their flat for the children to play. I myself remember my grandmother giving me a small mineral collection she had when she saw me searching for stones in the garden of their summer house of “La Pobla”, Tarragona, and when it rained finding us (her grandchildren) toads to touch so we would learn about reality through experience.

In 1967 my family, parents and sisters, moved to England. We lived in a terraced house in a new housing estate called Pond Green in Ruislip, a London Suburb. At that time I was aged five and for the following eight years I lived in the world of the early 70’s of London suburbia, described in “the Child in the City” by Colin Ward, especially the chapter called: “A suburban afternoon”. We, my two sisters and I, walked to the local school in the morning, and after school, took long meandering walks back home. My younger sister and I played outside endlessly in those afternoons with our neighborhood friends. Free from adult supervision, we liked to make dens and special places, usually in hidden places where we would even light fires. We would go round and around on our bicycles and go-carts in the estate, we would scout the neighbouring rugby field or walk up to the High Street to buy sweets and look into the toy shop’s window. We would play inside my father’s garage and my friend’s Stephanie Baxter’s father’s London taxi. On special occasions, we would go to the local cinema and swimming pool. At around the time we returned to Madrid, at the age of 13, the scope of this suburban world was beginning to widen as we began

²From: “the list of accusations of 22nd of June of 1940 against Fernando Ramón Ferrando and the replies to these such as they were made in writing on the 27th of that’s a memonth...”

“3. Did you intervene in the foundation and running of the Escuela Cossío, where the spirit of the Institución Libre de Enseñanza reigned? Your children were educated at that school.

I did in fact send my children to the Escuela Cossío, simply because it was near to my house and I approved of the system adopted in the Infant School, where the children spent most of the time outdoors, which I found suitable for my children who were of a very early age. Apart from that, it is completely untrue that I took part in its foundation; neither did I intervene in its running. (...)” (Plaza Benimelli, 2013)

³“Siembra las semillas” (sowing the seeds) was a phrase coined by Giner de los Rios and Bartolome Cossio to propagate the ILE’s ideals.

to catch the tube to go to the nearby stops of Eastcote and South Ruislip, to see friends and go to other parks and swimming pools in the area. The contrast of having lived in the semi natural environment of freedom to living in a flat in the densely populated, noisy and polluted neighbourhood of Cuatro Caminos, Madrid was immense.

The strong nostalgic feeling for our suburban Childhood has always remained, so in the 2000's, when I became mother of two boys we moved out of Madrid to a housing estate in a small rural village 50 km north of Madrid. These suburbs have little in common with my childhood's idealized English ones. As Zaida Muxí describes in her book, "Pos-Suburbia" (Muxi, 2014), I became a "taxi mum" and suffered much of the isolation and alienation of women who live in the estates she and her co-authors describe, (as probably my own mother must have felt when we lived in our London suburb).

Another important reason for moving to this mountainous region in the northern part of the Community of Madrid was the proximity of the beautiful and impressive natural landscape of the Pedriza National Park; literally our back garden. Natural landscape and its value in architecture have been of interest in my entire career as an architect. It started when I was Daniel Zarza's pupil in the late Eighties in the School of Architecture of Madrid, part of Madrid's Polytechnic University, and continued in the early Nineties when I attended a very much acknowledge Master's course run in the Universidad Autónoma de Madrid (Madrid's Autonomous University) by the Department of Geography: "Análisis y Gestión del Paisaje del Territorio". Here once again I came into contact with the ILE's seeds: many of the teachers which taught the course were disciples of Manuel Terán, (Galan, Mata Olmo, & Oliviera Poll, 2008) himself a student of the ILE. The thing that most struck me about the course were the field trips and the enthusiasm and dedication with which the teachers undertook them.

The study has been very much influenced by Colin Wards ideas on childhood. His books have been part of my father's library from the time we lived in England, so when his name kept cropping up in the preparatory research for my thesis proposal, I decided to take a closer

look; until then I had always related him with my father's line of thought on participative housing.⁴ As it was that same year, 2010, Colin Ward died and in March the following year, I was able to attend a two day conference in homage to him and his work organized by the Faculty of Education in Cambridge.⁵ The book "Education, childhood and anarchism: Taking Colin Ward" (Burke & Jones, 2014) is a recompilation of the conferences that took place and gives an excellent overview of the importance of his work and has helped to structure much of the research undertaken in the present study as will be seen in the critical literature review.

⁴ My father, Fernando Ramón, has translated many books and articles into Spanish by European activists for participative architecture such as John Habraken, John Turner, and visited, with his architecture students from Madrid's architecture school, Walter Segal's Lewisham's Selfbuild Housing Schemes and Ralph Erskine's Byker Wall in the mid 80's. (Ramon F. , 2011)

⁵ "Colin Ward, Education, Childhood and Environment: a multidisciplinary conference." Faculty of Education, University of Cambridge. 11-12 March 2011

1.2 Overview.

This study is divided into three sections:

Part 1

Is composed of five chapters: a preface on how the study came about, an introduction of how: education, landscape, participation and memory fall through the filter of childhood images. The third is a critical literature research on existing academic literature and other relevant studies. The fourth gives a general outline of the aims and method of research and the fifth is about the context in which the study took place

Part 2

This section is made up of eight chapters, which account for, the eight case studies that were undertaken, in the chronological order that these took place.

Part 3

The third part are the key findings that were established from the research: how Madrid's children's territories have changed over these last 50 years, what age and gender issues can be reckoned, polarity and similarities between different urban environments, tools for visual urban literacy and communication and research with children as part of architectural training. The conclusions of the research are about the dangers of childless landscapes and the need for a new urban pedagogy. As part of the action research cycle the research ends and recommences with a plan of action. This stems from the need for participation through design proposals with children.

1.3 Acknowledgements

The amount of people who have generously helped in creating this document is extraordinary. There are three fundamental pillars without which it would not have been possible. Firstly the academic one, it is a study that has taken place in two universities in Madrid, the Universidad Autonoma's Geography department, with the extremely generous advice and help of the Professor Concepcion Sanz Herráiz and Elia Canosa, with the first studies, and later Emilia

Martinez Garrido and Ester Saez Pombo. Then, as the thesis its self was undertaken in the Universidad de Alcala de Henares' Architecture school's department of doctorate studies, I am truly in debt with my tutor Daniel Zarza, who helped structure and focus the study over these last four years.

From the United Kingdom, academically, I would like to thank Georgina Butina Watson from the Department of Urban Planning in Oxford Brookes University for guiding me to a specific project and allowing me to use the material from the "Making better places project", as I would also like to thank Catherine Bruke, reader in history of education and childhood in the Faculty of Education of Cambridge University for allowing me to attend the Colin Ward Seminar in the Faculty of Education in Cambridge and the Visual Methodologies in Educational research in the NCRM seminar in Sheffield.

The second pillar to my research have been the 8 schools and over 300 children with whom I carried out the research. In particular I would like to thank the headmasters of the 8 schools, but specially the teachers: Blanca Martin Esteban, Ana Bravo, Natxo Zabarte, Beverly Perez, Peter Simpson, Harvey Tudor, Emilio de la Fuente, David Saez , Rosa Entrena , Beatriz Villamen and Ana Moreno

The third pillar is that of friends, like Yvonne Jarrett and Raquel Bravo who introduced me to the headmasters of two of the schools, Natalia Plaza who allowed me to use some of the research she had carried out in her thesis on the pre-civil war teachers, the sociologist Alfredo Coullout who helped me out with some of the statics in the questionnaires and Monica Kennedy who translated into Spanish the three chapters in the "Adenda". As well as of my family, most of all: my sister, Tana, who helped revise the text and my husband, Arturo, who has patiently shaped many of the images we have used for the research and texts.

1.4 List of abbreviations

C.A.M.: Comunidad Autónoma de Madrid (Autonomous Community of Madrid)

I.L.E.: Institución Libre de Enseñanza

P.O.R.N.: Plan de Ordenación Regional Natural.(Regional master plan)

A.B.E.: Art and the Built Environment

G.U.C.P.: Growing up in Cities Project

C.E.I.P. Colegio Educación Infantil y Primaria (Primary school)

I.S.E. Instituto Educación Secundaria (Secondary school)

TEA: Teaching, Education and Art

DEA: Diploma de Estudios Avanzados (Advanced studies diploma)

JCUD: Joint Centre of Urban Design

M.O.O.C. Massive Open On-line Course

2. Introduction

2.1. Childhood Images:

Images of childhood are central to this study. They are the historical background of pedagogical process, a teaching tool, a source of inspiration and testimony and are tied to landscapes and places. The themes: education, participation landscape and memory, all filter through these images and their use.

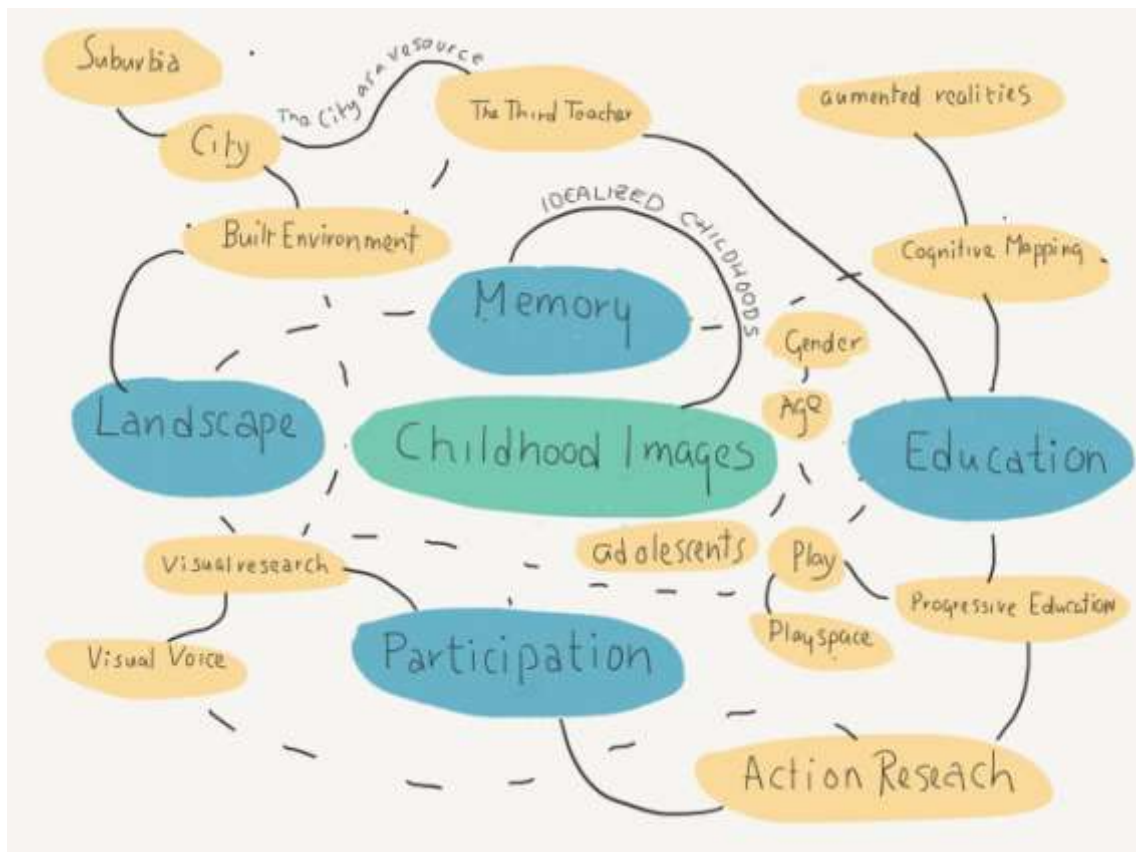


Fig. 3.. Diagram showing the relationship between the core subjects analyzed and childhood images.(by author)

2.2. An empirical picture:

This is an image based empirical study where a series of questions are proposed and answered through observation and experimentation.

The strategy used is that of action research. It follows a cyclical process which begins in the professional practice in the fields of education, architecture and urban planning where there is an increasing area of critical reflections about the presence of children in the city and landscape. These reflections call for a systematic enquiry on the nature of

this presence and where the findings can be translated into a plan of action to instigate change. Through a visual enquiry with children participating in a series of case studies, visual and oral testimonies are obtained, where the key issues can be identified. These case studies give glimpses of phenomena of how children see their urban space and how they use it, through significant details. From these conclusions can be drawn for a plan of action to enhance or correct them. The research cycle then re commences as the actions are incorporated to the professional practice of architects, planners and teachers to continue research and proposals.

Children's images are research tools which have been used over many years in urban planning and public participation. In 1960 Kevin Lynch initiated this type of action research for evaluating city form. His findings continue this cyclical process in later projects as the UNESCO creating better cities as will be seen later.

The present study begun in an academical context of the how landscapes are valued by children and the necessity to promote participation for its future maintenance. From professional practice in this field both by architects and teachers it was found that there was a historical background which was responsible for this lack of participation. Present research with children can help to find actions to facilitate a change in the present tendency.

The research takes place in a school context in the Comunidad Autonoma of Madrid (CAM) through eight case studies from the year 2008 to 2014. The empiric expectation made the study from the beginning an adventure: the results were unknown and the experience grew from the results.

2.3.The "Institucion Libre de Enseñanza": an image of a Spain that would never be.

On the 2nd of October of 1884 The Times correspondent describes the new educational institution:

"La Institucion Libre de Enseñanza", (which has been working for the last 9 years in Madrid) as an Institution with reforms so

practical and logical that they “not only make a new departure in Spanish educational history, but also give the experiment a European significance.” (The Times, 1884, pág. 631)

50 years later, in 1935, with the death of Bartolomé Cossío (disciple of Francisco Ginner de los Ríos, the founder of the ILE) and the historical moment in which it took place, the ideals of freedom, tolerance and optimism of the educational movement became an image of a Spain that would never become real (Pozo Andres, 2013, pág. 292)

The present study is inspired in these ideals and how they would have evolved in Madrid if they had not been ostracized after the Spanish Civil War (Julia, 2013). It is an experiment which has been carried out in various schools following methods for visual and environmental education established over the years under an Anglo-Saxon perspective which also inspired many of the teaching methods once used by the Institution.

However, in the present educational context, the objective of an image of young people’s perception of freedom, tolerance and optimism in the Comunidad Autonoma of Madrid (CAM) has been tainted by negative influences which are still present, as Emilio Lledó puts it, when describing ILE’s concerns:

“Ginner’s educational concerns covered the ample territory of a young person’s education. Multiple pages are dedicated to the child’s relationship with Nature, to the architecture of school buildings, to the training of teachers, to games and sports, to boarding facilities, to the influence of the families. He repeatedly deals with the negative effect of certain types of learning and testing which, unfortunately, were not only common in his day and age, but which students are still subjected to today with the consequent intellectual impoverishment for these. This sickness which paralyzes the activity of both sensitivity and intelligence has reached such a degree of aberration that one of our Universities organized, not long ago, a Seminar on learning “how to take public competitive examinations (oposiciones)”. (Lledo, 2013, pág. 417)



Fig. 4 a Misiones Pedagógica's drawing session in a rural village in 1932 and children singing the fascist song "Cara al Sol" in the 1950's outside the local school (notice the small one cropped up against the wall) "The curriculum embedded in any building instructs as fully and powerfully as any course taught in it" (Orr, 2002: 212). (From Catalogo Exposicion Misiones Pedagogicas and internet.)

2.4. Schools and playgrounds: proposals and realities

“School’s spaces and built fabric can have an impact on, incite and even provoke learning, thus acting pedagogically as the “third teacher” (Architects, Furniture, & Design, 2010).

Though this study’s testimonies are focused on the space between the school and the home the influence of the curriculum embedded in both of these types of building can be seen.

Both the school and the homes programs correspond to those of a recent period of new Spanish architecture product of an urban bubble which imagined un-limited prosperity and growth. The school buildings are less than 20 years old as are also the majority of homes where the children live. More recently some schools have incorporated sustainability issues in to their designs (Brkovic, Pons, & Parnell, 2015) but the ones we have worked with are totally lacking it: they are poorly insulated, orientated and most of all are lacking a bonding to their environment which Parnell and her colleagues consider the key issue to school sustainability. As will be later discussed with testimonies the lack of connection is further materialized with high fences and security gates, as is also in the case of the school’s lack of community involvement.

Play and the playground as an educational tool has also been part of the ILE’s repertoire. Cossío writes:

“A school that lacks, not just a courtyard, which in many cases resembles a pit, nor a measly garden which does not even serve to brighten the day of those who walk by; a school that lacks a school field is not a school.” (Cossio, 2013(1879))

Playgrounds are also places where children learn to socialize. A playground as a school feature is viewed in this study as a feature of the city. We have seen Colin Ward’s ideas from the 1970’s, of how the city, itself, use to be a playground for children was being stolen from them and replaced by “sandpits” (Ward, 1990 (1978)). Through our testimonies we ask ourselves if this is still true: where do children play? And where are the playgrounds?



Fig 5. Playgrounds around the world: Sierra Leone and Norway (from web page" this is what recess looks like around the world)

And even so today, we find cases such as of the prized Deacon Academy by Norman Foster which has been designed with no playground, for as the

Head teacher said “what people want is to maximize learning.” (Barkman, 2007)



Fig.6 Thomas Deacon academy. By Norman Foster (A school without a playground)(Images from Internet)

2.5. Urban Images as an educational tool: visual literacy

Today the principle taught by the Institution 100 years ago “El arte de saber ver” (Cossio, 2013(1879)): teaching the art of being able to see and to communicate what one sees, is still a developing pedagogical tool. (Adams E. , 2014)

Children and youngsters have always lived in a visual world, and now we are hardly able to keep up with the new technological advances transmitted visually to our children. They, the children, have always had a strong bias for visual communication. As Cossío said, realizing how powerful it is to look at things and the importance of teaching to draw ⁶to be able to see, suggests:

“Why not postpone writing and begin with drawing? It is much more real, living and concrete to the child’s imagination, and one day he will unconsciously find that he can write, for he will have learnt among the other things that he can draw the letters. (Cossío1929).” (Trend, 2013, 1965).



Fig.7.Children drawing on blackboard in the last century. Visual communication is spontaneous to children. From internet: Eileen Adams advances this idea stating that, pedagogically, it is more important to draw to learn rather than to learn to draw: teaching to draw should, develop tools for thinking, expression and action.⁷ (Adams & Baynes, 2003) (Images from Internet)

⁶ In our study the children and young people have “portrayed” landscapes drawing and making photographs

⁷From: “T.E.A.: drawing as thinking, expression and action a professional development programme for secondary schools in the UK. Conference in the National Gallery November 2013.

As a compliment to these early visual ideas we can also add those that state the importance of the visual environment: the best school room is the shade of a tree (Rousseau, 1762); the city as a classroom (Cossio, 2013(1879)) or as Yi Fu Tuan puts it: *“in the absence of books and formal instruction, architecture is a key to comprehending reality”* (Tuan, 1977, pág. 102). Indeed in the United Kingdom the built environment has become part of the educational syllabus of geography, art and citizenship (Adams & Ingham, 1998).

The following extract belongs to Colin Ward’s book *“The child in the country, and comments and quotes Leo Tolstoy’s ideas on education and the city.*

“Education is an attempt to control what goes on spontaneously in culture; it is culture under restraint” he illustrated this from his observations in visiting Marseilles, where he went to every school attended by working people’s children and had long conversations with the teachers and pupils in and out of school. He witnessed mechanical rote learning of the kind taken for granted those days, found pupils could not read any other books than those they had studied and that, “six years of school had not given them the faculty of writing a word without a mistake.” He convinced himself that schools of Marseilles were exceedingly bad.

Then Tolstoy drew a very significant conclusion: “If by some miracle, a person should see all these establishments, without seeing the people in the streets, in their shops, in their cafés, in their homes surroundings, what opinion would he form of a nation which was educated in such a manner? He would certainly conclude that that nation was ignorant, rude, hypocritical, full of prejudices, and almost wild. But it is enough to enter into relations, and to chat with the common man in order to be convinced that the French nation is quite the contrary, almost as it regards itself to be: intelligent, clever, affable, free from prejudices and really civilized” How could this be? “I involuntarily found an answer in Marseilles, when after the schools; I began to stroll down the street, to

frequent the dram-shops⁸, café chantants, museums, workshops, quays and book-stalls”

The city, he found was itself an education: “Whether this education is good or bad is another matter; but here is the unconscious school which has undermined the compulsory school and has made its contents to dwindle down almost to nothing... What I saw in Marseilles takes place in all the other countries: everywhere the greater part of education is acquired, not at school, but in life. There where life is instructive, as in London, Paris, and in general, in all large cities, the masses are educated; there where life is not instructive, as in the country, the people are uneducated, in spite of the fact that there are schools in both” (L. Tolstoy 1862), (Ward, 1990)

In the conclusions to this study we too have observed many of the things Tolstoy saw in Marseille, though we have noted that now more than a hundred years later in a globalized world there is longer the polarity between the city and the country masses are educated through an instructive environment.

⁸ Dram shop is a tavern, café chantant is a singing café.

City of anarchy

Kowloon Walled City, located not far from the former Kai Tak Airport, was a remarkable high-rise squatter camp that by the 1960s had 80,000 residents. A historical accident of colonial Hong Kong, it existed in a lawless vacuum until it became an embarrassment for Britain. This month marks the 20th anniversary of its demolition.

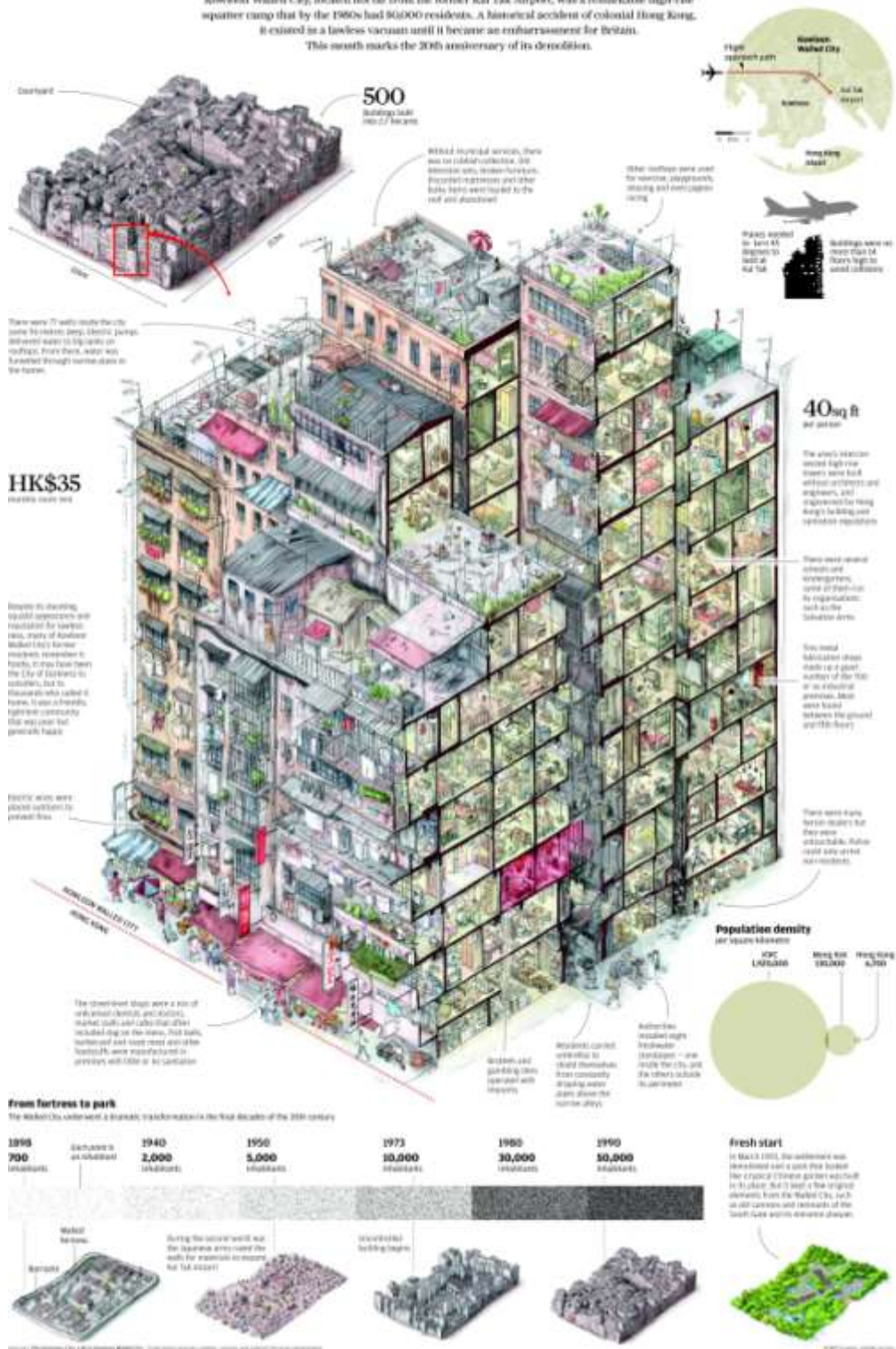


Fig.8. Visual literacy using urban images such as this example, which describes a slum sky scraper Kowloon City in YouTube: <https://m.youtube.com/watch?v=HgfLmiW0liE> shows how visualizing data is a very powerful new educational language. Images have always been used in the classroom promoting visual literacy and participation. Now new technologies of augmented realities allow a visual interaction as can be seen in many of the video games children play.

2.6. Images for participation: The child's visual voice.

“Drawing is indeed a familiar act as compared to talking... Yet I cling to the value of drawing as a means of expression, especially special ideas, despite our downgrading of visual communication (a downgrading that may now be reversed,⁹ at least in a passive sense, for the current TV generation). Much can be read from amateur maps, in supplement to verbal comments, if one allows for common drafting difficulties. Drawings convey emotional tone as well as substance, just as actual speech does” (Lynch, 1996, pág. 249)

Recent research shows that young people are capable of providing expert testimonies about their experiences and these are of interest because they offer specific and unique sights about their surroundings and everyday life. Visual research enhances this capacity in giving children and young people a voice. As with all voices, children's voices are complex, (Thomson, 2008, pág. 4), in our present research¹⁰ we have tried to listen to these voices and how these visual voices describe their relationships to their environments.

Azorín, a pre Spanish Civil War writer stated: *“we are the landscape”*, in that an image of a landscape explains what those who portray it believe and expect of it, (Ortega Cantero, 2013, pág. 678). *“We are the landscape”*, is also the title of the European Landscape convention booklet for young people, published in 2009, (Castillogni, 2009) its aim is to explain the convention so that they become participants in its appraisal and maintenance. As we will see in our studies, for participation to be effective these visual voices have to have adequate settings and objectives. (Hart, 2014)

As was seen in Paolo Freire's first visual method of enquiry into children's visual voice:

⁹This extract from Kevin Lynch's reflections in *“Reconsidering The Image of the City”* (1985), foresees the present impact of visual communication on children.

¹⁰as part of the research for the present the study I attended *“Visual methodologies in Educational Research”* Research Seminar National Centre for research methods The Edge University of Sheffield march 2012, where visual methodologies using photo elicitation and a mosaic approach were discussed for obtaining the Child's visual voice.

“While conducting a literacy project in a Barrio of Lima, Peru , the Brazilian educator Freire asked people questions about their lives and struggles but requested the answer in photographs. Freire already knew, through experience of working with non-literate peasants, that visuals and photographs especially, if they were made by the people themselves, could play a key role in helping them reflect on their own lived experiences, clarifying and articulating their discontent and framing their ideas for change. When asked to describe “exploitation”, a child produced a photograph of a nail in a wall. This confused the adults until it was revealed, through the process of dialogue, that it represented a particular aspect of exploitation within the experience of children employed as shoe shiners. The children’s shoe shine boxes were too heavy to carry and therefore they rented a nail on which to hang them at night (see Baol 1979)”. (Burke C. , 2008, pág. 26).

With these dialogues we can achieve insights about how children view their environments.

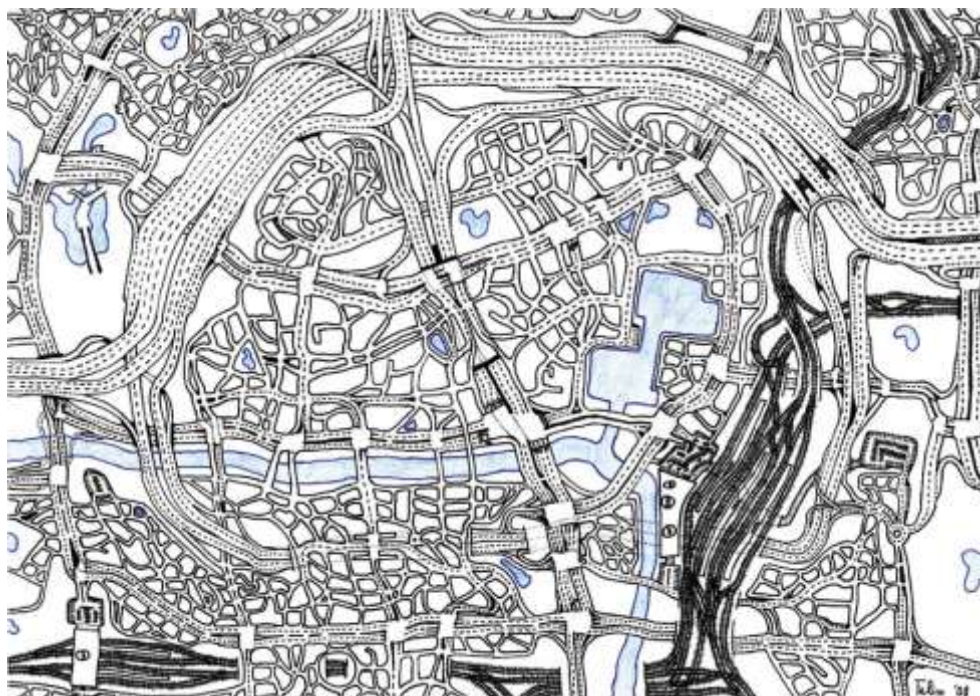


Fig. 9. Picture by Felix, an 11 year old child , diagnosed ASD, (autism), illustrates how children views can help us to understand how they perceive the built environment. From internet web page: <http://50watts.com/Drawing-Autism>

2.7. Images of children and youth in our contemporary landscapes

“Photography is the most nostalgic of all arts”. (Ward, 1990 (1978),
pág. 6)

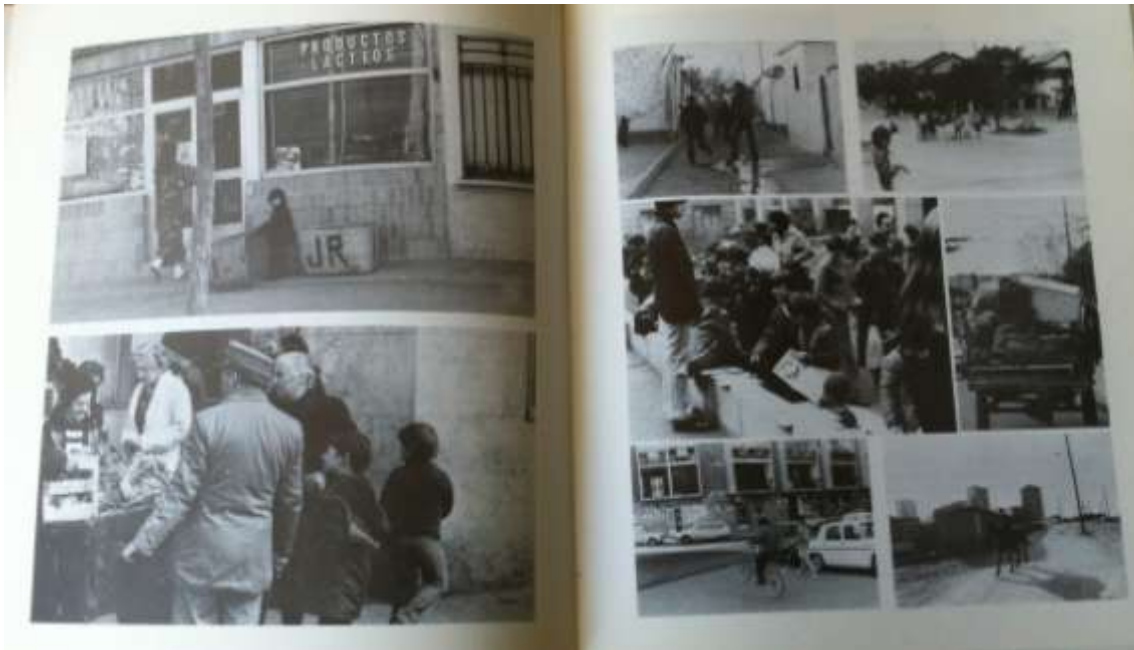


Fig.10. Photographs are a social record of something that no longer exists as are the photographs in “El niño y la ciudad: constancia de un grito sordo en la vida urbana” by Adriana Bisquert (Bisquert, 1982), a book inspired in Ward’s “The Child in the City” is full of many images of children playing in the waste land of many of the suburbs of Madrid in the 1980’s.

As stated in the preface, childhood images have all of the typological references to places in one’s childhood. Walter Benjamin stated that that historical experience (both individual and collectively) is made possible through images attached to material objects. Biography is essentially topography; the writing of life is inextricably tied up to writing about the places of that life. In a word memory becomes the primary space of historical meaning and the meaning of the present is latent within the past. (Elliot, 2011, pág. 14)

The geographer and anarchist Peter Kropotkin argued in favor of a peopled landscape when considering the consequences of rural depopulation. Landscape is constructed by human activity so it is desolating when we see empty fields as much so as when we see streets without children. (Ward, 2011) (Sontag, 2012, (1975))



Fig. 11 Post-card of children on the streets in Argentina, at the beginning of the 20th Century. (from the website: Antiguas fotos de la sociedad Argentina) In the 60's images of children playing were used propagandistically for new architectural and urban proposals, as we see in Le Corbusier's photographs of children playing in the Unite de Marseille, as evidence of its "livelihood." the children seem totally alienated from their surroundings.

In the article "Images of childhood in old postcards" (Ward, 2011), Colin Ward notes that in Edwardian Britain (early 19th century) children could always be seen in the street scenes of post cards. This he explains was due

to two reasons, the first that families were larger, and the second, because the years of schooling were smaller. At the beginning of the last century *“The conceptualization of the young was subsequently fostered through the development of formal education and the belief children required long periods of schooling before they could take on adult roles and responsibilities”* (Prout & James, 1997). These schooling doctrines also brought about an urban segregation of special spaces for young people: schools, playgrounds as did the twofold process of women’s emancipation: schools allowed mothers time to go to work outside of the home so children had to be looked after while they went to work, and likewise emancipated women had smaller families. (Pozo Andres, 1999, pág. 441).

We have seen, perhaps because of pedophile and other malicious use of the internet and visual media, that children as such are no longer easy to portray in our landscape images. In the present research special permission was required from the schools and parents to be able to photograph children.

“The child in the city” is remarkable for its extensive use of photography. At the time, reproduction of images was a very expensive business and it is rare to find social science texts, even those written by anthropologists, containing any pictures at all, let alone the almost 200 that feature in Ward’s seminal text. Colin Ward expresses his indebtedness to Ann Golzen, who took most of the photographs, saying:

“In attempting to convey the intensity, variety and ingenuity of the experience of urban childhood, the photographs are probably more effective than the text...” (Thomson, 2014)

However we find that even though we do not physically see them their image is still very present:

“in the 1950 the relative affluence gave pace to a range of goods (magazines, record shops, clothing, dances...) aimed at a new market niche- the young. The term teenager was then invented... from this time there also became the two predominant images of

youth which we still have today, youth as trouble and youth as fun.”
(Sketon & Valentine, 1998, pág. 4).



Fig.12. Nowadays the images we have of young people in urban environments are not in the street but on the walls: as graffiti (anti-social behavior) and on bill boards (publicity gimmicks) (Klien, 2000). (from Internet)

Even more recently, research states that:

“Youth is in a process of infantilization – young people are economically dependent on their parents for longer than has ever been the case. (Jeff and Smith 1990) as a result it has been noted

that the culture of childhood and the young is now more than often taking place in supervised and protected spaces” the home. (James, 1993, Bucher, 1990, p.195)

The present study portrays Madrid’s youth comparing it to these contemporary ideas on youth, how gender issues are present in the different suburban landscapes analyzed (Muxi, 2014) and how new technological environments (internet and mobile phones) are changing their relation to the built environment. Before research noted the absence of girls on the streets (for reasons related to safety)¹¹. Now it is likewise with boys, they too have disappeared from the streets not so much because of the idea that streets are not safe but also because internet and mobile phones are creating a new dimension in social relationships, which using Lefebvre’s terminology, have created a non-physical abstract space¹² with “virtual” young people. (Watt & Stenson, 1998, pág. 250)



Fig.13 “Cars are more visible in the public realm than children” (Beundermann, Hannon, & Bradwell, 2007) The dangers of cars in cities are also responsible for children not being seen in the streets as they have lost their autonomy due to the fear parents have. (from Internet)

¹¹Vienna gender park study (Authorities, 2007)

¹²From Doreen Massey's talk on Lefebvre's major work; 'The Production of Space'(Lefebvre and the History of Space (rudi.net) Marion Roberts.

3. Critical Literature Review

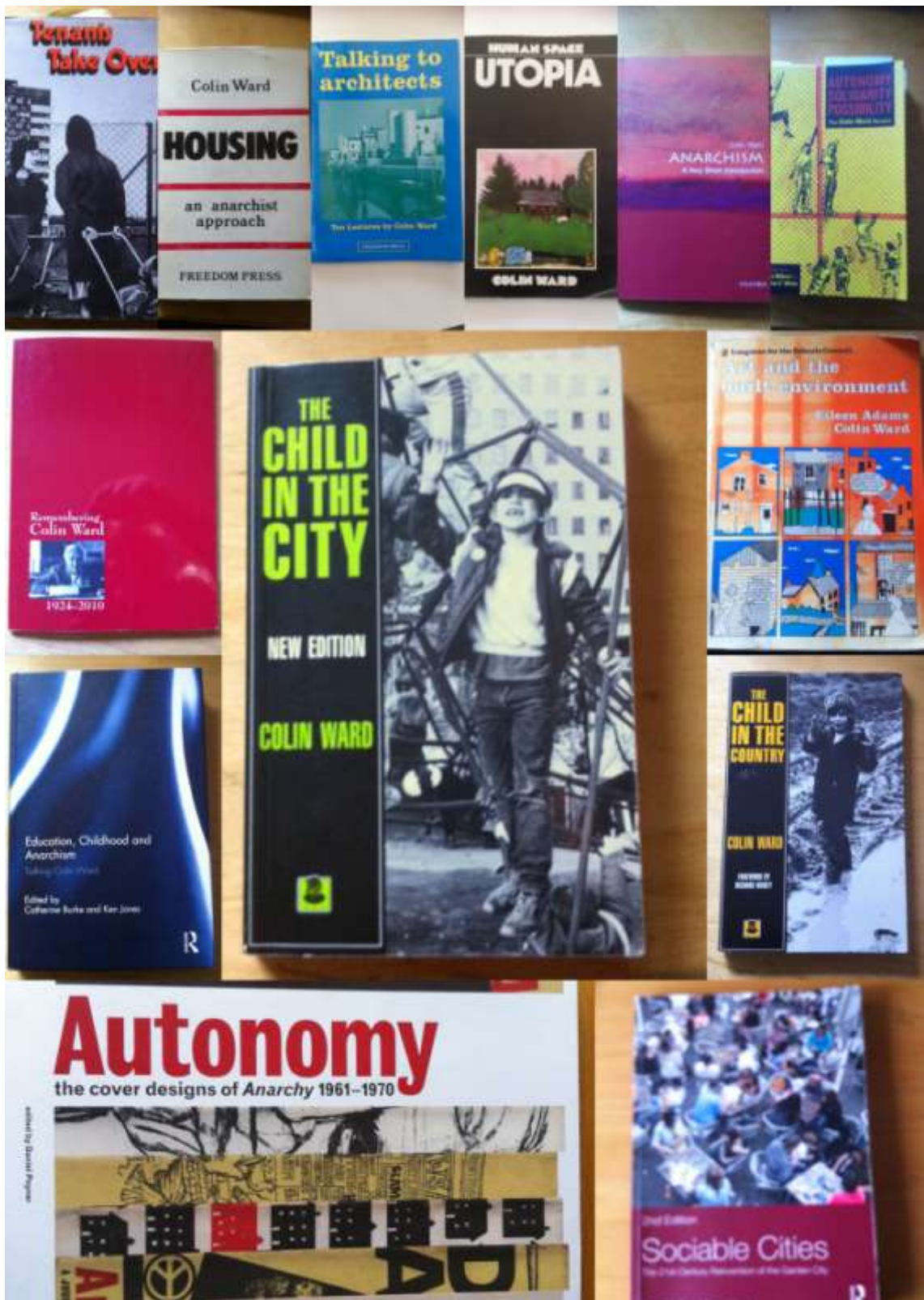


Fig. 14 Book covers by and related to Colin Ward.

3.1. How the book “The child in the city” has shaped this study

Very important to the process of elaboration of this thesis has been the coincidence in time with a conference about the influence of the book “The Child in the City”: “The Child in the City”: “Colin Ward, education, childhood and environment: a multidisciplinary conference”, at The Faculty of Education of Cambridge University on the 11th of March in 2011 and the later edition, in 2014: “Education, Childhood and Anarchism: talking Colin Ward”, a collection of essays about Colin Ward’s contributions by the key speakers of the conference launched in July in Cambridge. It was in this three year space of time that the research for the case studies was developed and both events can be considered the starting and ending points of the present study.

The origin of the case studies was how children value their local landscape. As has been discussed landscape and childhood have so many acceptations and interdisciplinary contributions, that when trying to establish the questions which arose from these interactions, and after the above mentioned conference, a possible way to focus them was through the way that Ward describes the child in the city in his book:

“interweaving strands of thought from teachers, sociologists, architects, psychologists and many more professionals about how children make the city for themselves through their daily exploration and play” (Hart, 2014).

It views the city through details which are central to the child’s perception of the urban environment

“Colin was a keen observer of human behavior and saw that the same way that children played with one another in the city was a demonstration of his deep belief in groups being able to organize themselves. He was also an urban planner who realized cities were being stolen from children and an environmental activist and educator who believed that children could be authentically involved making their communities better and more just.” (Hart, 2014, pág. 123)

Ward's views on children in relation to our discipline of architecture and urban planning are still very much necessary. The central theme of the case studies: the visual exploration of the environment with children follows the path of experience, analysis and appraisal in an educational context laid down by Ward and his followers.

“Ward proposed that children were not only natural builders and makers of their environments, but that their proclivity for recreating their world through realistic or fantastical play, their impulse towards friendship and group making, their open mindedness and disposition towards learning, brought to environmental design all the qualities that were lacking in state driven projects of change” (Burke & Jones, 2014).

His books have been read and reread as a valuable source for a literary review on the subject of childhood in the city.

3.2.Lecture Guide:

Structure

We have tried to contextualize, 36 years later, in a different country and culture, this literary review in the following categories with Colin Ward's ideas in his seminal book *The Child in the City*:

1. Childhood
2. Perception
3. The City and the Countryside
4. Play
5. Gender
6. Education
7. Participation

Pattern

So as to be able to interrelate visually these ideas we have established the following pattern: The titles of the different chapters in his book are very self-explanatory about the idea which is being analyzed in the category, so it has been reproduced as **Headings**, followed by extracts from the

chapters (**Ward's ideas**) which we have studied and our possible reflections and contextualization. The ideas are still very much present in much of the literature and methods of study¹³, some of these and other relevant literature on Madrid's urban childhoods have also been studied and are referenced in boxes at the end of the categories. (How research has further evolved from these in other literature is also reflected.)

Example:

1. CATEGORY:CHILDHOOD

- **Heading** name of the Chapter in "The child in the city":
Paradise lost?
- Ward's Ideas: Idealized childhoods; **Inward pictures.**
 - Questions and contextualization: nostalgia and the reality of Spanish environmental education.

Subcategory in related literature for example to SPANISH IDEALIZED CHILDHOODS OF THE PAST :

- "La institución libre de enseñanza y el entendimiento del paisaje Madrileño" Ortega N. (1986) Anales de geografía de la Universidad Complutense, Nº 6, 1986 , pgs. 81-98 (Ortega Cantero, 1986)
- "Las Misiones Pedagógicas 1931-36, Catalogo de la exposición":
 - ❖ "Las Misiones Pedagógicas en el marco de la cultura republicana." Valeriano Bozal (Bozal, 2008)
 - ❖ "Una cultura de la felicidad. Cossío y las Misiones Pedagógicas." José García –Velasco (Garcia- Velasco, 2008)
- "La Institución Libre de enseñanza y Francisco Giner de los Ríos: nuevas perspectivas, 1: Reformismo Liberal. La Institución libre de enseñanza y la política española"

¹³ References in Google academia: 444 quotes

❖ “Los institucionalistas y la política educativa española (1898-1938): proyectos y realidades. “ María del Mar del Pozo Andrés. (Pozo Andres, Los Institucionalistas y la Política Educativa Española (1898-1936), 2013)...

1. Childhood

- What is Childhood? **Preface to first Edition**
 - First edition definitions: child, children teenagers, the city, the city region... (Look at definitions in glossary.)
- Ward’s idea of childhood as a **Paradise lost?**
 - Idealized childhoods (**Inward pictures**)
 - Examples of nostalgia: the ideal countryside in ILE.
 - the domestic world is the ideal landscape we acquire in childhood
 - Literature on images from childhood
 - English idea of countryside as an idea of childhood.
 - Is this so in Spain?
 - Why this love for the countryside?
 - The local school as an environment of childhood.
 - Stuart Hall’s definition of local school’s **double binding** with the local environment.
 - Importance of local schools in case studies: data from “Save the Children” and UNICEF on local schools and child wellbeing. (Also referenced in many of the books researched.)
- The importance of the urban environment in childhood: **Happy habitat revisited**

- “Whether urban designers like it or not the members of our species will always have to go through childhood before growing up” Albert E. Parr. “The child in the city: urbanity and the urban scene.”
- The stimuli of the urban environment for the young child: reading starts at an optical level rather than a verbal one.
 - Cossio: *“children should learn to draw before they learn to write. Street signs ways which children begin to read.”*
- Through urban experiences the child also detects the possible dangers.
 - Present day over protected childhoods
- Happy childhoods and the truth about poverty. 1900 century children sleeping in streets...
 - Data on child poverty in Spain (Caritas, Save the Children, UNICEF)

LITERATURE REVIEWED RELATED TO CHILDHOOD

Spanish Idealized Childhoods Of The Past:

- “La institución libre de enseñanza y el entendimiento del paisaje Madrileño” Ortega N. (1986) Anales de geografía de la Universidad Complutense, Nº 6, 1986 , pgs. 81-98 (Ortega Cantero, 1986)
- “Las Misiones Pedagógicas 1931-36, Catalogo de la exposición”:
 - ❖ “Las Misiones Pedagógicas en el marco de la cultura republicana.” Valeriano Bozal (Bozal, 2008)
 - ❖ “Una cultura de la felicidad. Cossío y las Misiones Pedagógicas.” José García –Velasco (Garcia- Velasco, 2008)
- “La Institución Libre de enseñanza y francisco Giner de los Ríos: nuevas perspectivas, 1: Reformismo Liberal. La Institución libre de

enseñanza y la política española”

- ❖ “Los institucionalistas y la política educativa española (1898-1938): proyectos y realidades. “ María del Mar del Pozo Andrés (Pozo Andres, 2013, pág. 257)
 - ❖ “Una obsesión muy católica: pasar por las armas a la señora Institución” Santos Juliá. (Julia, 2013, pág. 332)
 - ❖ ““¡Muera la intelectualidad traidora!” La crítica franquista al universo de la edad de plata” Nicolás Sesma Landrín. P. 386 (Sesma Landrin, 2013, pág. 386)
 - ❖ “la Impronta de la institución libre de enseñanza en la democracia española” Alejandro Tiana Ferrer (Tiana Ferrer, 2013)
- “La Institución Libre de enseñanza y Francisco Giner de los Ríos: nuevas perspectivas, 2: La institución libre de enseñanza y la cultura española”
- ❖ “La fundación Sierra de Pambley “
 - ❖ “Giner de los Ríos, Hoy.” Emilio Lledo (Lledo, 2013, pág. 417)
 - ❖ “Las innovaciones educativas de la Institución Libre de Enseñanza” Antonio Viñao. (Viñao, 2013, pág. 430)
 - ❖ “Los valores del paisaje : la sierra de Guadarrama en el horizonte” Nicolás Ortega Cantero (Ortega Cantero, 2013)
 - ❖ “La ILE como laboratorio de ideas y proyectos de arquitectura y patrimonio.” Salvador Guerrero (Guerrero, 2013, pág. 783)
- “La Institución Libre de enseñanza y Francisco Giner de los Ríos: nuevas perspectivas, 3: Antología de textos”
- ❖ “Carácter de la pedagogía contemporánea. El arte de saber ver” Manuel Bartolomé Cossío (Cossío, 2013(1879), pág. 149)
 - ❖ “Aprender a ver todo, cada cosa en su tiempo y en progresión ascendente.” (Manuel Bartolomé Cossío: trayectoria vital de un educador. Escrito

por Eugenio Otero Urtaza)

- ❖ “Paisaje” Francisco Giner de los Rios (Giner de los Rios, 2013 (1886), pág. 211)
- ❖ “La pedagogía en Londres y las escuelas de párvulas.” Maria de Maeztu (Maeztu, 2013 (1909))
- ❖ “In memoriam: Don Francisco Giner de los Rios” John Dos Passos 1923 (Dos Passos, 2013, pág. 468)
- ❖ “La formación de los arquitectos”. Antonio Floréz Urdapilleta. (Floréz Urdapilleta, 2013 (1932))
- ❖ “Jonh B. Trend “Cossío or the day’s work”” (Cossío 1929) (Trend, 2013, 1965, pág. 650)

Double Bilnding:

- “Childhoods in context.” (Clark A. , 2012)
- “Cool Places: geographies of youth cultures” (Sketon & Valentine, 1998)
- “On popular education” in “Tolstoy on Education ”Tolstoy L. (1862) (1967) University of Chicago press. Chicago
- “The Bond and Bondage of place attachments.” (Dovey, 1992)

Poverty

- Informe Save the Children (Save the Children, 2014)
- Informe UNICEF: La Infancia en España 2013 (UNICEF)
- Informe Caritas:

Over Protected Childhoods

- “Children’s Play and Leisure: Promoting a Balanced Approach.” A high-level statement from the Health and Safety Executive on risk in play, and the drive to move towards risk-benefit assessment rather than just a risk assessment. Available on the **Health and Safety Executive** website.
- “Managing Risk in Play: An implementation guide that covers the issue of undertaking a risk benefit analysis.” Available on the **Play England** website.

2. Perception

- How the child sees the city:
 - “The younger children are closer to the ground thus the floorscape with its different textures, changes of level ...are more significant to the child”
 - The perception of the environment (by children) is not “tainted” by social considerations
 - Children are **cognitive mappers**, as in Kevin Lynch’s studies, their image of the city is made up of elements: paths, edges, districts, nodes, and landmarks.
 - Piaget’s **developmentalists theories**; children’s conception of space is structured in stages of development with age: 1-5 topological relationships, pre operational stage, 9-13 projective stage can reverse routes has directional accuracy, formal operation more than 13 understands Euclidean space
 - In the 80’s these views where being contested by other **environmental perceptionist** such as: Rodger Hart, Brian Goodey, David Spencer, Jeff Bishop.
 - Children’s conception of space is different to adults.
 - Today’s new perception of space, **augmented realities**
 - Differences between girls and boys, “girls are more able verbally while as boys are more able spatially”, Erik Erikson: “boys build towers, girls prefer enclosed spaces.”
 - Feminist views in Cool Places show how there are new roles in girls.

- Growing up in cities, UNESCO project, the picture of the city is very much conditioned by the esteem which it is held up by their elders. Example of school as a favorite place in Mexico contrasting with Melbourne
- Walter Benjamin notes difference in use of space in northern and southern Europe: contrasting interior and exterior cultures
- Perception through participation. “It is hard, no doubt, for those who have devoted themselves to the idea that, very early in life, another, more urgent and more difficult demand arises, for social space- the demand of the city’s children to be part of the cities life. P. 31”.
 - See case study 8 (Postcards) participation in public space.

LITERATURE REVIEWED IN RELATION TO PERCEPTION

Developmentalists

- “The child’s conception of the world.” (Piaget, 2007)
- “Space and Place” (Tuan, 1977)
- “El dibujo de los niños” Antonio Machón (Machon, 2009)

Cognitive Mapping

- “The Image of the city” (Lynch, 1960) .
- “City sense and city design.” (Lynch, 1996)
- “The growing up in cities project” UNESCO
- “Creating better cities with children and youth: a manual for participation” (Driskell, 2002)
- “Concise Townscape (Cullen, 1961)”
- “Children's spatial representation of their neighbourhood: A step

towards a general spatial competence” Biel A. in "Journal of Environmental Psychology", II, 1983, pp. 193-200.

- “Cognitive mapping of large-scale environments: The Interrelationship of action plans, acquisition and orientation”, (Garling, Book, & Lindberg, 1984) (Garling, Book, & Lindberg, 1984)
- “Spatial knowledge acquisition by children: Route learning and relational distances”, (Golledge, Gale, & Pelegrino, 1992)
- “Home range and urban knowledge of school age children” (Andrews, 1973)
- “Children's journey to school: Spatial skills, knowledge and perceptions of the environment”, (Joshi, MacLean, & Carter, 1999)

Participation Through Visual Research

- “Street work the exploding school” (Ward & Fyson, 1973) A the perceived city p. 34
- “Art and the built environment” (Adams & Ward, 1982)–the need for critical appraisal. p.29
- “Where Sustainable School Meets The ‘Third Teacher’: Primary School Case Study from Barcelona, Spain” (Brkovic, Pons, & Parnell, 2015)
- “Changing Places: Children’s participation in environmental planning” (Adams & Ingham, 1998)
- “Un barrio y una época histórica a través del dibujo de niños y niñas de Argentina” (Martinez & Mampaso, 2002)
- “Educación artística y ambiental: un estudio del caso británico a través del proyecto “Art and the Built Environment”. (Palacios, 2005)
- Image based educational research: childlike perspectives. . (Prosser & Burke)
- Problematizing pupil voice using visual methods: findings from a study of engaged and disaffected pupils in an urban secondary school. Hilary Cremin, Carolynne Mason and Hugh Busher. University of Cambridge
- Doing Visual Research with Children and young people (Thomson, 2008)

Augmented Reality

- “Modernity at Large: Cultural Dimensions of Globalization.” (Appadurai, 1996)
- “Children’s Games in the New Media Age: Childlore, Media and the Playground.” (Burn & Richards, 2014)
- “Changing Play: Play, Media and Commercial Culture from the 1950s to the Present Day”. (Bishop & Marsh, 2014)
- “Glocalization: Time-space and homogeneity-heterogeneity.” Maidenhead: Open University Press
- “Internet, children and space: Revisiting generational attributes and boundaries” (Nunes de Almeida & Delicado, 2015)

3. The City and the Countryside

- Experiencing the city: **Antiquarians, explores and neophiliacs**
 - Taxonomy of children's experiences
 - Do children adapt to everything?
 - Examples of children playing in war and disaster zones
 - Rural poverty
 - Statistics from demographic and social aspects the areas studied show few symptoms. (PORN)
 - The street, traditional culture of the street of the past.
 - different types of streets in case studies
 - Working classes in rented homes and continually having to move ...
 - From statistics there is a high percentage of home ownership in Spain, one of the reasons of the housing bubble, so children are, as we see from the questionnaires very rooted into their environments which can be both good and bad
 - How important is it to have a room of one's own?
 - Possible study: photos with different examples of rooms, girls, boys, suburban, city, shared bedrooms.
 - Story about teacher with children and cameras.
 - Importance of visual studies in schools
- **Privacy and isolation.**
 - Examples of children that do not move from their surroundings: shock that they have never been to the city centre. How far do children move from their surroundings?

- Examples in Case studies: Vallecas to Pedriza, Soto to Madrid,
- Experimental starvation (Lynch UNESCO).
 - Learning through experience was one of the keystones of the ILE and is also recognized in Ward's book
- Cases of Isolation and solitude: need for more access to spaces in city? psychological withdraw.
 - From interviews in case studies is it possibly due to fear and over protectiveness?
- **Adrift in the city**
 - **Childhood in small towns.** Importance of **scale** in perception of problems, in towns they are looked onto as pranksters and in cities they become delinquents.
 - In every town there is a symbol of **water** (Tom Sawyer)
 - We have also seen that this is the case in many of the landscapes of our case studies. Reuse of old Quarries for swimming in Alpedrete, local rivers Soto del Real, the "Batalla del Agua" fiesta in Vallecas, fishing (illegally) in the lake in Tres Cantos
 - **unemployment**
 - This is a very big problem in Spanish youth; the educational system is somewhere to put the children in and take them out of the streets. With the housing boom (1996-2006) many left school to work on building sites, now many are leaving school to join the army.

- **City lights** as an attraction to children to leave home with a prospect of a better future.
 - It is not common for young people to leave their parent's home in Spain, though now the attraction is more other countries than the "big" city.
- **Suburbia: A suburban afternoon.**
 - The child rearing sector of the city.
 - How many children live in the city how many in the suburbs?
 - Differences between suburbs
 - Are there three types of suburbs in the case studies?
 - Council estates
 - Case studies: Conflicts with social housing estates in Tres Cantos and Vallecas
 - Drop in nutrition in suburbs in 30's More money is needed for transport and heating!
 - A place that is becoming, it is an un finished habitat
 - How have places in case study changed over the last 20 years? Lots of agricultural land in contrast with Britain.
 - Poignancy of time and change: "his habitat alters before his eyes much the same way he does through his own childhood"
 - "The reluctant suburb." The village swallowed up in the expansion of the city
 - Case studies: Vallecas and Villages of the Sierra.
 - Variability of environmental experiences described by Lynch p 68.
 - Coming home alone in the dark , **fear**

- The mid-afternoon in the suburbs: Adolescents loath the tedium and monotony.
- Howard's Garden city. How this idea has been manipulated by land speculation
 - Examples in case studies: the new Tres Cantos, Ciudad del Golf in Miraflores
- "Can we merge the advantages of suburbia with the traditional advantages of inner cities? we probably could if we had the political will to burst the bubble of inner cities land values"
- **The specialist city**
 - Children in different social classes, deprived children because of economic reasons
 - The importance of hobbies for children in any sort of social background
 - Special activities for children in newspapers, museums, theaters, zoos...
 - Commercial interest in children.
 - Madrid's: Kinopolis, KidZania, Warner Bros amusement park...
 - Scouts: organizations to take the children off the streets. Community workers
 - Examples in Soto del Real: "Chiqui Club" in one of the private schools, youth centres, pre-civil war "ateneos anarquistas" in Barcelona as a meeting place for young people.
- **Traffic and the child**
 - Statistics of children that die in traffic accidents.
 - Unicef: informe de la infancia en España 2014
 - Fear of letting the children move alone
 - Access to cars
 - Statistic number of cars per house hold

- The car has made the city less accessible to children.
 - Statistics that children are less mobile than the where in the past
- Independence, walking to school, public transport.
 - Statics of school buses
- From the police point of view it is preferable for children to travel to school by private transport
- Children’s difficulties with traffic “Green Cross Code(1971)”
 - Spanish version: Education Vial
- **Wheels in the street**
 - Bicycles eccentrics...
 - Madrid’s bicycle revival
 - Cycle paths in case studies are used more for walking and jogging than cycling
 - Roller skates, skate boards, scooters special places for children
 - examples of skate parks in Case studies and Sheffield Studies
 - Joy rides
- **Filling the shelves of the supermarket**
 - Child labor and economic independence
 - When is it legal to work?
 - Immigrant children, their role in the class room,
 - Case studies of how brothers help and cases of recent one child families.
- **Town child as country child**
 - How city children view the country
 - Sentimental ruralism (Baudelaire) views of city and country as in story about mice.
 - Suburbs are a mixture town and country, feel the earth
 - Country outings.

- ILE Anarchists...
- love of nature, bring the country into the class room
- quest for arcadia
- camping ,hiking
- City children lack knowledge of the country, quests for environmental education.
- idea of lost childhood (Lady Marjorie Alan of Hurtwood)
- city gardens, “hunger for trees” (Kevin Lynch)
 - Schools without trees because of fear
- The book: The **child in the country**
 - Images of childhood
 - The preferred spaces are very different from the ones provided for by adults.p.102
 - Trapped teenagers p159
 - Dens and Dams p88

LITERATURE REVIEWED IN RELTAION TO THE CITY AND THE COUNTRYSIDE

Experiencing The City

- “A Play worker’s Taxonomy of Play Types.” (Hughes, 2002)
- “Experiencing Architecture.” Rasmussen S.
- “The city as an instructor: pedagogical avant-garde and urban literacy in Germany around World War I” (Foskell, 2014)
- “The city in the child: Colin Ward, urban becoming and the shift to experience.” (Sleight, 2014)
 - Contemplating the faces of children (Sleight, 2014, pág. 27)
- “From the city as a classroom and the street children of New Dehli.” (Sinha & Burke, 2014)
 - Girls in their constructions where more interested in decorating than place making and routes (Sinha & Burke, 2014, pág. 41)
 - Education for emancipation as opposed

to education for subservience (Ward, 1990 (1978), pág. 11)

- “On the street where you live,” (Worpole, 2014) “Wards starting point was always unreservedly the emotional and intellectual world of the child as a sovereign, sentient being.”
- “The life and death of great American cities” (Jacobs, 1961)
 - ❖ “Genius of common sense: Jane Jacobs and the story of the life and death of Great American Cities.” Glenna Lang and Marjory Wunsch
 - ❖ “Eyes on the street”
<http://www.hurriyetdailynews.com/> 12 sept 2014: Istanbul has opened its first child-friendly street playground, where parents can watch their children play via a closed-circuit television (CCTV) link.

Suburbia

- “Sociable cities: the 21st-century reinvention of the Garden City” (Hall & Ward, 2014)
- “The freedoms of suburbia” (Baker, 2009)
- “Post suburbia: rehabilitaci3n de urbanizaciones residenciales mono funcionales de baja densidad.” (Muxi, 2014)

Public Space

- “Espacio p3blico: ciudad ciudadan3a” (Borja & Muxi, 2003)
- “Cool Places: geographies of youth cultures” (Sketon & Valentine, 1998)
 - ❖ The street: it’s a bit dodgy around there” “safety, danger, ethnicity and young people’s use of urban space, perceptions of trouble areas. -Study on a suburban residential area in south England)” (Watt & Stenson, 1998, pág. 250)
 - ❖ “Dana’s Mystical tunnel: young people’s designs for survival and change in the city “ (Breitbart, 1998)
- “Childhood in Context” (Clark A. , 2012)
 - ❖ Public Spaces Peter Krafti in Childhoods in Context
- “Los espacios colectivos en la ciudad: planificaci3n de usos y

servicios públicos.” (Leal Maldonado & Rios Ivars, 1988)

- ❖ El equipamiento de la enseñanza
- ❖ Estándares, módulos y costes de los equipamientos
- “The urban design compendium.” Llewelyn- Davies
- “Responsive environments” Ian Bentley (Bentley, 1977)
- “Walter Benjamin: Benjamin for architects.” (Elliot, 2011)
- The Production Of Space Henri Lefebvre
- Lefebvre and the History of Space (rudi.net)
- “De lo rural a lo urbano” Henri Lefebvre (ediciones península 1978) Barcelona

Traffic And The Child

- “Why do parents drive their children to school?” (Bradshaw, 1995)
- “Children's journey to school: Spatial skills, knowledge and perceptions of the environment” (Joshi, MacLean, & Carter, 1999) E

Wheels In The Street

- “Excluded from streets and spaces: Skater and skate parks.” (Woolley & Johns, 2001)

4. Play

▪ **Adapting the imposed environment**

- “children will play everywhere and with anything”
- “a city which is concerned with the needs of its young will make the whole environment accessible to them”
- The adventure playgrounds
 - Creative possibilities of children. Adventure Playgrounds. Designing a shelter
- The idea that the environment is a place where children can participate. It doesn't need to be designed specifically for children, children should be able to play everywhere not forced to do so in specific sites. (playgrounds)
- the importance of secret places (Sobel, 2002, (1993))
- TV addiction (how it has become a bigger problem, video games and mobile phones)
- Street games. (Oppie & Oppie, 2001 (1959)) (Hughes, 2002)
- Water, photographs of NY children playing with fire plugs
- Skate Parks, ball games. (Woolley & Johns, 2001)

▪ **Play as protest and exploration**

- Oppie's study notices how there is a wish to be noticed in adult space by children through protest. There have always been space conflicts. Protest against the system. (Oppie & Oppie, 2001 (1959))
 - Parkour (Rasmussen) textures of walls and floors
- War games, emulating adult realities examples Kennedy murder and holocaust
 - Post tsunami play areas. (Kinoshita & Woolley, 2015)
 - nowadays violence in video games
- Necessity for children to participate in adult world...
- “Understanding through participation: what community work is about; what relationships are about; what learning is about, what growing up to maturity is about and therefore what play is about” p. 85

- Children adapting their games to their environments.
 - Lifts stairs in housing blocks (Vallecas housing blocks are 13 floors high)
- Fear and risks
- Acts of destruction and maintenance
 - Example from interviews of boys going to play in rubbish tip in Manzanares del Real to break things
- Conclusion: the success and decline of housing projects depends on the winning of the children
- Children alienated from their surroundings cause of juvenile vandalism

THE IMPORTANCE OF PLAY AND THE PLAY ENVIRONMENT

- TIERRA Y LIBERTAD (periódico anarquista de la FAI). Monográfico sobre “pedagogía libertaria” de Agosto de 2009 (nº 253), elaborado por Ana Sigüenza.
- “Children’s special places” (Sobel, 2002, (1993)). David Sobel is an education writer who has helped in developing the philosophy of place-based education.
- “Playwork: the anarchy wing of sociology” (Armitage, 2014)
- DCMS(2004) Getting serious about Play a review of children’s play. London Department of for Culture, Media and Sport. Definition of play: “what children do when they follow their own ideas, in their own way and for their own reasons” DCMS 2004:6
- “Seen and heard reclaiming the public realm with children and young people.” (Beundermann, Hannon, & Bradwell, 2007)
- Playgrounds as multipurpose space for the whole community Robin Moore 141
- Lady Allen Hurtwood and Sorensen, First adventure playgrounds: “Better a broken bone than a broken spirit.”
- “The Lore and Language of school children.” (Oppie & Oppie, 2001 (1959))
- “C. Th Sorensen Landscape modernist.” (Andersson, 2001)
- “Watch This Space! Designing for Children’s Play in Public

Open Spaces,” (Woolley, 2008)Woolley, H. (2008) *Geography Compass*, 2(2), 495-512.

Referenced literature from the MOOC course “Exploring play: the importance of play in everyday life”, University of Sheffield December 2015:

Appadurai, A. (1996) *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.

Ball, D. & Boehmer-Christiansen, S. (2002) *Understanding and Responding to Societal Concerns. A Health and Safety Executive commissioned report that aims to provide a sounder footing for the understanding and hence management of societal concerns*. Available on the Health and Safety Executive website.

Barthes, R. (1957) *Mythologies*. Paris: Editions de Seuil.

Beunderman, J. Hannon, C. & Bradwell P. (2007) *Seen and Heard: Reclaiming the Public Realm with Children and Young People*. London:Demos with Play England. Shared under a Creative Commons license (CC BY-NC-ND 2.0 UK)

Bishop, J. C. & Curtis, M. (2001) Introduction. In Bishop, J.C. and Curtis, M. (eds), *Play Today in the Primary School Playground: Life, Learning and Creativity*. Buckingham: Open University Press.

Borden, I. (2001) *Skateboarding, Space and the City: Architecture and the Body*. Oxford: Berg

Bryman, A. (2004) *The Disneyization of Society*. London: Sage

Burn, A. and Richards, C. (eds) (2014) *Children’s Games in the New Media Age: Childlore, Media and the Playground*. Farnham: Ashgate.

Children’s Play and Leisure: Promoting a Balanced Approach. A high-level statement from the Health and Safety Executive on risk in play, and the drive to move towards risk-benefit assessment rather than just a risk assessment. Available on the Health and Safety Executive website.

Clark C. & Uzzell, D.L. (2006) The socio-environmental affordances of adolescents’ environments. In C. Spencer and M. Blades (eds), *Children and their Environments: Learning, Using and Designing Spaces* (pp. 176-195). Cambridge: Cambridge University Press.

Design for Play: A guide on designing play spaces for children. Available on the Play England website.

Dovey K. (1992) The bond and Bondage of place attachments. In Aristedes, M And Karaletsou, C. eds (1992)

Frost, J., Brown, P-S., Sutterby, J. & Thornton, C. (2004) *The Developmental Benefits of Playgrounds*. Olney, Maryland: Association for Childhood Educational International. Hart R.

(2002) Containing children: Some lessons on planning for play from New York City. *Environment & Urbanization*, 14, 135-148.

Geography Collective (2010) *Mission:Explore*. London: Wordpress.

Gibson, J. (1978) *The Ecological Approach to Visual Perception*. Boston: Houghton Mifflin.

Hart R. (2002) Containing children: Some lessons on planning for play from New York City. *Environment & Urbanization*, 14, 135-148.

Hjarvard, S. (2004) From bricks to bytes: The mediatization of a global toy industry. In I. Bjondeberg and P. Golding (eds), *European Culture and the Media* (pp. 43-63). Bristol: Intellect.

Hughes, B. (2002) *A Playworker’s Taxonomy of Play Types*. 2nd edition. Play Education.

Hurtwood, Lady Allen (1968) *Planning for Play*. London: Thames and Hudson.

Kaplan, P. & Kaplan, S. (2002) Adolescents and the natural environment. In P Kahn & S. Kellert (eds), *Children and Nature*. Cambridge: MIT Press.

Kinoshita, I. Woolley, H. (2015) "Space, People, Interventions and Time (SPIT): A Model for Understanding Children's Outdoor Play in Post-Disaster Contexts Based On a Case Study from the Triple Disaster Area of Tohoku in North-East Japan" *Children & Society* Volume 29, Issue 5, pages 434–450, September 2015

Louv, R. (2006) *Last Child in the Woods: Saving our Children from Nature-Deficit Disorder*. Chapel Hill: Algonquin Books.

MacDougall, J.P. (2003) Transnational commodities as local cultural icons: Barbie dolls in Mexico. *Journal of Popular Culture*, 37(2), 257-275.

Managing Risk in Play: An implementation guide that covers the issue of undertaking a risk benefit analysis. Available on the Play England website.

Marsh, J. and Bishop, J.C. (2014) *Changing Play: Play, Media and Commercial Culture from the 1950s to the Present Day*. Maidenhead: Open University Press.

Matthews, H. (1995) Living on the edge: Children as outsiders. *Tijdschrift voor Economische en Sociale Geografie*, 86, 456-466.

Matthews, H., Limb, M., & Percy-Smith, B. (1998) Changing worlds: The micro-geographies of teenagers. *Tijdschrift voor Economische en Sociale Geografie*, 89, 193-202.

Matthews, H., Limb, M., & Taylor, M. (1999) Reclaiming the street: The discourse of curfew. *Environment and Planning A*, 31, 1713-1730.

Pearce, J. (1998) *Centres of Curiosity and Imagination*. Lisbon: Gulbenkian.

Phillips, R. (2014) *Space for Curiosity: Progress in Human Geography*.

Ritzer, G. (1998) *The McDonaldization Thesis*. Thousand Oaks, California: Sage

Robertson, R. (1995) Glocalization: Time-space and homogeneity-heterogeneity. In M. Featherstone, S. Lash and R. Robertson (eds), *Global Modernities* (pp. 25-44). Sage: London.

Roud, S. (2010) *The Lore of the Playground: One Hundred Years of Children's Games, Rhymes and Traditions*. London: Random House.

Rousseau, J-J. (1762) *Émile: or, Concerning Education*. eBook is available through Project Gutenberg.

Schrage, M. (2000) *Serious Play*. Boston: Harvard Business School Press.

Smith, K. (2008) *How to be an Explorer of the World*. New York: Perigee / Penguin.

The Arts and Humanities Research Council-funded 'Children's Playground Games and Songs in the New Media Age' Project Final Report.

Valentine, G. (2004) *Public Space and the Culture of Childhood*. Aldershot: Ashgate.

Willett, R., Richards, C., Marsh, J., Burn, A. and Bishop, J.C. (2013) *Children, Media and Playground Cultures: Ethnographic Studies of School Playtimes*. Basingstoke: Palgrave Macmillan. [Amazon Link]

Wood, Z. (2014) *Barbie dull? Sales slump drags down Mattel results*. The Guardian. Thursday 17th July, 2014.

Woolley, H. & Johns, R. (2001) Skateboarding: The city as playground, *Journal of Urban Design*, 6(2), 211-230.

Woolley, H. & Lowe, A. (2013) Exploring the relationship between design approach and play value of outdoor play spaces. *Landscape Research*, 38(1), 53-74.

Woolley, H. (2003) *Urban Open Spaces*, London: Spon Press.

Woolley, H. (2007) Where do the children play? How policies can influence practice. *Proceedings of the Institution of Civil Engineers Municipal Engineer*, 160(ME2), 89-95.

Woolley, H. (2008) Watch This Space! Designing for Children's Play in Public Open Spaces, *Geography Compass*, 2(2), 495-512.

Woolley, H., Armitage M., Bishop, J., Curtis, M., & Ginsborg, J. (2006) *Inclusion of Disabled Children in Primary School Playground*. London: Joseph Rowntree Foundation with National Children's Bureau

5. Gender: **The girl in the background**

- “He/she” and gender
- Literature is usually about boys in cities. Susan Sontag criticism of Paul Goodman’s *Growing up absurd*, because it only talks about boys.
- Youth cultures was synonymous of boys’ cultures, girls viewed as a subculture.
- Girls are far less visible than boys
- Studies on visual abilities of girls show that girls draw more than boys do.
- Differences in play
- Immigrant girls
- Little mothers

“In addition, women’s and girls’ unpaid work in the home, such as domestic work and care work, has not been taken into consideration when planning and managing cities. Urban planning and design largely ignores gender-specific experiences, needs, and concerns, particularly with respect to poor women and girls (ActionAid, 2012)”

- Girl guides
- Rape

“The physical and spatial order of cities is particularly linked to women’s and men’s work patterns. Poor women living in insecure neighbourhoods are more likely to need to commute in the late or early hours to and from work or to and from educational opportunities, and they are more likely to work as sellers in open markets. These routines may result in their being exposed to the risks of sexual assault, particularly if water collection is involved” (UN Women/Safe Cities Global Programme/2009).

- Truant and thieves
- In part times jobs there are gender issues also

- “The liberation of the city girl from the expected norms of passivity and docility implies also the liberation of the city boy to be a predator” p 138
 - In Vallecas case Study statistics show, girls feel safer in relation to boys when compared to girls in the suburbs. Is the city is safer for women than the countryside?
- Importance of feminism

“Women not only perceive and experience cities in a way different than men, but also use public spaces in different ways (UN Women/Safe Cities Global Programme/2009).

LITERATURE REVIEWED IN RELATION TO GENDER:

- “Free Women of Spain” (Ackelsberg, 1999)
- “Women-working: urban assessment from a gender perspective” (Col.lectiu Punt, 2015)
- “Cool Places: geographies of youth cultures.” (Sketon & Valentine, 1998)
 - ❖ “The Spatial Construction of youth Cultures.” Doreen Massey
 - ❖ “The Home: Youth, Gender and video games.” Sara Mc Namee
 - ❖ “The school: “Poxy Cupid!” an ethnographic and feminist account of a Resistant female culture: The new Wave girls. “Shane J.Blackman.
 - ❖ “The street: “It’s a bit dodgy around there”: Safety, Danger, Ethnicity and Young Peoples use of Public Space”. Paul Watt and Kevin Stenson
- “Identity and the life cycle” Erickson E.(edicion revisada1994) W.W. Norton & Company
- “Art and design is still a gendered school subject” (Etherington, 2013)Etherington M.
- “Growing Up Absurd: Problems of Youth in the Organized System Goodman P. (1961).”· (Goodman, 2012 (1956))

6. Education

▪ **At school in the alien city**

- The city as a provider of education... migration to the city
 - now days we see there is a migration to private schools in the suburbs for better education
- The presence of immigrants in state schools.
 - There are many social issues in relation to immigration that arise in schools.
 - Immigrant Statistics in Vallecas
 - Overcoming xenophobia: During the case studies I saw a fist fight between Spanish girl and a South American immigrant boy. In the private school there were more testimonies of xenophobia than in the state schools
- Alienation, caught in between two cultures
- Bussing. Hours 7.30 to 16.30. no contact between parents and teachers. Familiarity with local territory unites schema of home with school. No decision making in paths. Cognitive loss when children do not walk to school.
- How the cost of education varies with age
 - reports: UNICEF, Save the Children , Caritas...
- Local control and involvement

▪ **The city as a resource**

- Educational crisis in urban education
 - Cuenta cuentos: Street people.
 - Carnaval.
- Social involvement in civic matters: listing a house to prevent demolition

LITERATURE REVIEWED IN RELATION TO SCHOOLS AND SCHOOL BINDING TO ENVIRONMENT:

Examples from the last century in Spain:

“Las escuelas al aire libre” Open air schools

- Orígenes of ILE: Humboldt, Krausismo
- Las Misiones Pedagógicas 1931-36, Catalogo de la exposición:
 - ❖ “Las Misiones Pedagógicas en el marco de la cultura republicana.” (Bozal, 2008)
 - ❖ “una cultura de la felicidad. Cossío y las Misiones Pedagógicas.” (García- Velasco, 2008)

The ILE:

- “Crónica de un triunfo: tres tomos que analizan los fundamentos de la Institución Libre de Enseñanza “. (García, 2014)
- La Institución Libre de enseñanza y Francisco Giner de los Ríos: nuevas perspectivas, 1: Reformismo Liberal. La Institución libre de enseñanza y la política española
 - ❖ “Los institucionalistas y la política educativa española (1898-1938): proyectos y realidades. “ (Pozo Andrés, 2013)
- La Institución Libre de enseñanza y Francisco Giner de los Ríos: nuevas perspectivas, 2: La institución libre de enseñanza y la cultura española:
 - ❖ “La fundación Sierra de Pambley “
 - ❖ “Giner de los Ríos , Hoy”. (Lledo, 2013)
 - ❖ “Las innovaciones educativas de la Institución Libre de Enseñanza” (Viñao, 2013)
 - ❖ “Los valores del paisaje : la sierra de Guadarrama en el horizonte” (Ortega Cantero, 2013)

“La imagen del paisaje habla siempre de lo que cree y espera quien la ofrece. Azorín decía que “el paisaje somos nosotros” y dos geógrafos actuales Stephen Daniels y Denis Cosgrove han recordado que entraña siempre una “imagen cultura”, una manera de representar, ordenar o simbolizar el mundo que nos rodea.

- ❖ “La ILE como laboratorio de ideas y proyectos de arquitectura y patrimonio.” (Guerrero, 2013)
- La Institución Libre de enseñanza y Francisco Giner de los Rios: nuevas perspectivas, 3: Antología de textos:
 - ❖ “Carácter de la pedagogía contemporánea. El arte de saber ver” (Cossio, 2013(1879))
 - ❖ ““Aprender a ver todo, cada cosa en su tiempo y en progresión ascendente.” (Manuel Bartolomé Cossío: trayectoria vital de un educador. “ (Otero Utraza, 2008)
 - ❖ “Paisaje” (Giner de los Rios, 2013 (1886))
 - ❖ “La pedagogía en Londres y las escuelas de párvulos.” (Maeztu, 2013 (1909))
 - ❖ “In memoriam: Don Francisco Giner de los Rios” (Dos Passos, 2013)
 - ❖ “La formación de los arquitectos” (Floréz Urdapilleta, 2013 (1932)).
 - ❖ “Jonh B. Trend “Cossío or the days work”” apendice p. 650 ” (Trend, 2013, 1965)
 - (Cossio “De su jornada” Finalmente 1929 se jubiló y en homenaje, sus discípulos publicaron el libro: De su jornada, con una recopilación de sus escritos. Wikipedia p.131)

References to environmental education during Franco’s dictatorship and the democratic period:

- ❖ “Una obsesión muy católica: pasar por las armas a la señora Institución” (Julia, 2013)
- ❖ ““¡Muera la intelectualidad traidora!” La crítica franquista al universo de la edad de plata” (Sesma Landrin, 2013)
- ❖ “la Impronta de la institución libre de enseñanza en la democracia española” (Tiana Ferrer, 2013)

Anarchist origins

- “Anarchism: a very short introduction.” (Ward, 2005) Ward, C (2004) Oxford: Oxford University Press
- “Autonomy, solidarity possibility: The Colin Ward

- Reader.” C Wilbert, D.F. White Edinburgh, AK Press
- “Educación para la emancipación” Francisco Ferrer
 - Wikipedia: Ateneos anarquistas
 - <https://rutaclotllibertari.wordpress.com/@rutaclot>
Clot–Camp de l’Arpa, novembre de 2012. P.19
 - “El anarquismo individualista en España (1923-1938)”
Xavier Diez
 - “coming of age in Samoa” Margret Mead 1928
 - The radical typography” (Poyner Daniel 2010
“autonomy: cover designs of anarchy 1961-1970”

La escuela moderna en España.

- “la depuración del Magisterio como forma de control social”
(Plaza Benimelli, 2013)
- Pedagogía Freinet. (:Wikipedia) imprenta postales
- “La Imprenta en la Escuela: la técnica Freinet” (Almendros,
1932)
- Herminio Almendros (wikipedia)
- <http://www.fimem-freinet.org/es/node/853>. La Educación en
la II República española. Enviado por Pilar Fontevedra el
06/04/12 – 12:04.

Examples of educational origins in Europe,
Italy:

María Montessori, Sistema Montessori, Rudolf Steiner, colegios Waldorf
(1919) Loris Malaguzzi, (The third teacher) Reggio Emilia

- María Montessori /Juan José Morales Ruiz/ Luis Jorge García
Dueñas Colección Sinergia. Fundación Emmanuel Mounier
Salamanca 2009):
- “L’Occhio se salt ail muro” : la nararativa de lo posible.
Sugerencias de los niños de las escuelas infantiles del
municipio de Reggio Emilia. Exposición del Ministerio de
Educación y Ciencia y La Comunidad de Madrid. Enero 1984
- Reggio Emilia Zerosei: “Bambini, spazi, relazioni. Metaprogetto
di ambiente per l’infanzia un estudio conjunto de la
Academia Domus de investigación de Milan, Project zero de
Harvard y el proyecto Reggio Children realizado por los niños
de Reggio Emilia sobre el diseño de sus espacios para jóvenes.
- Interview with Herman Hertzberger (Dryer, 2016)

Finland:

- “Discovering Architecture : Civic education in architecture in Finland” (Korpelainen, 2001)
- “The ABC of Architecture” (Räsänen, 2007)

USA,

Kevin Lynch:

- “Growing up in cities project”, (Lynch, 1977)
- “The Image of the City” , (Lynch, 1960)
- “City sense and City Design”. (Lynch, 1996)
- “Growing up in an Urbanizing World” (Chawla, 2002)

United kingdom:

CABE, The Campaign for Drawing:

- “Art and the built environment”. (Adams & Ward, 1982)
- “Power Drawing notebooks” (Adams & Baynes, 2003)
- “urban patch work”, dibujos de iglesia y cementerio (Saint Paul’s Church Chapham) Campaign For Drawing
- Oxford Brookes: Joint Centre for Urban Design: “UrbanBuzz: rootscape” (JCUD, 2006)
- Bridgewater challenge Community Engagement Process (BDOR)(Jeff Bishop): “Young people’s design day” Kent Architecture Centre
- CABE “Shaping places” (CABE, 2006),
- CABE: “Getting out there safari guides” (CABE, 2007)

Education on landscape:

- “La institución libre de enseñanza y el entendimiento del paisaje Madrileño” (Ortega Cantero, 1986)
- “Conocimiento geografía: procedimiento y técnicas para el estudio de la geografía en Secundaria” (Sanchez Ogallar, 1999)
- “Viendo el Paisaje. Guía didáctica para interpretar y actuar sobre el paisaje.” (Benayas, 1994)
- “Didáctica del Paisaje”, (Sanz Herraiz, 2000)
- “Education on Landscape for children” (Castillogni, 2009)
- Videos de ponencias del Seminario Educación y Paisaje organizado por El Observatorio del Paisaje de Cataluña. 19 y 20 de noviembre 2009
- Real decreto 1631/2006 de 29 de diciembre en el que se establecen las enseñanzas mínimas correspondientes a la

educación secundaria obligatoria.

The European Landscape Convention:

- “Paisatge i educació. Observatorio del paisaje. Education on landscape within the European landscape convention perspectives and beyond.p.417” (Nogue J. , Puigbert, Bretcha, & Losantos, 2011)

Educational Resource material Spain: Catalunya /Galicia:

- “Ciutat, territori, paisaje” guide and resource material for explaining landscape in Secondary Schools in Catalunya (Batllori & Serra i Sala, 2010)
- “Proxecto terra” guide and resource material for explaining landscape in Secondary Schools in Galicia (Rosales, 2005)

Educational Resource material in USA and UK:

- Bridgewater Challenge Community Engagement Process (BDOR)(Jeff Bishop):“Young people’s design day” Urban planning Workshop with young people.
- Centre for urban pedagogy: “mind the gap”, study with children about shops in Fulton Street (Brooklyn New York)
- Kent Architecture Centre “Shaping places” .
- Oxford Brookes Joint Centre for Urban Design: “Urban Buzz: rootscape”
- The Campaign for Drawing: “urban patch work”, Drawings from a church yard (Saint Paul’s Church Chapham)
- “Creating Better Cities for Children and Youth:a Manual for Participation”.(Driskell, 2002)

7. Participaion

▪ **Four exemplary enterprises**

- Blackie artists in Liverpool, Centreprise in Hackney bookshop, Notting Dale urban study centre,
 - Spanish examples: Chiquitectos, La Casa de Tomasa, Archidectectives, Partes Suelatas, Basurama...
- Urban trails.

▪ **In the sandbox of the city**

- **George Sternlieb's analogy**, the sandbox is a place where adults park children in the city to keep them under control so they can relax and the children can play
- How cities are filled with new toys for the citizens to play (elections) Citizens are treated as children whose need must be administered
 - Jumping the wall: examples of how children want to escape from the safe interior gardens of perimeter housing schemes. (Emilia Reggio title of 1982 exhibition in Madrid)
- Dying cities
 - Jane Jacobs, Informe UNICEF
- Speculation
 - Spanish urban bubble (De Santiago & Gonzalez)
- Policies directed at children are policies which influence the whole community
- Bus stops
- Life should offer excitement
 - Making better places project
- Childhood city, Disneyland fantasy of the city. We need the real world.
- "I don't want a childhood city I want a city where the children live in the same world as I do. "
- "Useless research on where children play: children play anywhere."

- “The design of a play space, is the design of a place in which children are excluded”
- Peer teaching: “Each one teach one.” This implies children learn best from older children and, secondly, that teaching other children is in itself a learning experience” Ward 1978: 180
- “Something that architects need: to get in contact with reality Teenagers need to participate”
- Pregnancy (Statics)
- Emancipation allowing children earn money, now days it is seen as exploitation.
- Schools with donkeys and vegetable gardens.
- Importance of accessibility
- Portraits of children, the faces of contemporary children
- We need to find ways to help children climb out of the sandbox.
- **An afterword in 1990.**
- How things have changes since 1970’s
 - Madrid 1975-2015
- Less poverty
- Reagan and Thatcher liberal legacies
- What is working class
- How less money is spent on young people
- Destructured or new house holds
- Demoralised teachers
- Decline of literacy
- Do children make less use of their urban environment?
- More fear.
 - The shock doctrine described by Noemi Klien
- Terrible statistics as to child labor and street children
- Rich children versus poor.

LITERATURE REVIEWED IN RELATION TO PARTICIPATION

- “Children’s participation from Tokenism to Citizenship” (Hart, 1992)
- “El nuevo urbanismo y la trampa comunitaria” (Harvey, 2000)
- “Lively, attractive and safe cities- but how?” (Gehl, 2008)
- “Children as citizens: towards a contemporary notion of child participation” Jans M. (2004) *Childhood* 11)
- “El paisaje y la participación pública.” Observatorio del Paisaje de Cataluña
- “A handbook of children and young people’s participation: perspectives from theory and practise” (Percy-Smith, 2010)
- “‘Our Town:’ Children as Advocates for Change in the City.” Gallagher, C. B. (2004). *Childhood* 11(2): 251-262
- “*Children's Participation: The Theory and Practice of Involving Youth Citizens in Community Development and Environmental Care.*” Hart, R. (1997) Earthscan, London and UNICEF, New York.
- “Managing Cities as If Children Mattered.” Hart, R. (1998). Earthscan, London.
- “Children self-governance and Citizenship” (Hart, 2014)
- “The McDonaldization Thesis” Ritzer, G. (1998) . Thousand Oaks, California: Sage
- “The Disneyization of Society” Bryman, A. (2004). London: Sage
- “Reclaiming children’s participation as an empowering social process.” Barry Percy-Smith
- “Children’s Participation in environmental planning. *Changing Places*”, (Adams & Ingham, 1998)
- “Action research: working with children doing research which teaches them.” Eileen Adams
- “Playful voices in participatory design.” (Parnell & Patisarika, 2014)

3.3. Books and authors referred to in the book "The Child in the City" and researched:

- "The image of the city", "city sense and city design", Kevin Lynch
- "Growing up absurd", Paul Goodman
- "Space and Place". Yi-Fu Tuan
- "The Child's Concept of the world" Jean Piaget
- "Experiencing Architecture." Steen Eiler Rasmussen
- "The life and death of great American cities" Jane Jacobs.
- "The Lore and Language of school children". Iona and Peter Opie

3.4. Books on and by Colin Ward:

- Streetwork: the exploding school (with Tony Fyson) (Ward & Fyson, 1973)
- Art and the Built Environment (with Eileen Adams)
- BEE, Bulletin of environmental education: bulletin which was distributed to school for over 8 years: describe how children can be engaged in helping remake cities by working in schools as critically engaged researchers , planners and communicators.
- Human space, stage one: utopia
- Talking to architects: ten lectures by Colin Ward
- Tenants take over
- Housing an anarchist approach
- Anarchism: a very short introduction
- Remembering Colin Ward
- Autonomy, solidarity, the Colin Ward Reader
- Autonomy: the cover designs of Anarchy 1961-1970

3.5. Books and authors which refer to the book, researched and further researched in other authors:(Google Academia:444 quotes)(34 quotes in 2014)

- Childhoods in context, (Clark A. , 2012)
- “Cool Places: geographies of youth cultures.” (Sketon & Valentine, 1998)
- “Changing places. “ (Adams & Ingham, 1998)
- “Children’s Participation: the theory and practice of involving young citizens in community development.” Roger Hart
- “El niño y la ciudad: constancia de un grito sordo en la vida urbana” (Bisquert, 1982)
- Playgrounds: reinventar la plaza. Museo Reina Sofia (Playgrounds, 2014)
- “Architecture and participation.” (Blundell- Jones, Petrescu, & Till, 2009)
- “No particular place to go? Children, young people and public space.” Ken Worpole
- “Seen and heard: reclaiming the public realm with children and young people” Beundermanj, Hannonc Bradwell P
- “Children should been seen and not heard, the transgression of public space... G. Valentine
- “Neglected rural geographies: a review.” C Philo
- “Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture ... “Jonathan Hughes, Simon Sadler

4. Aims and methodology

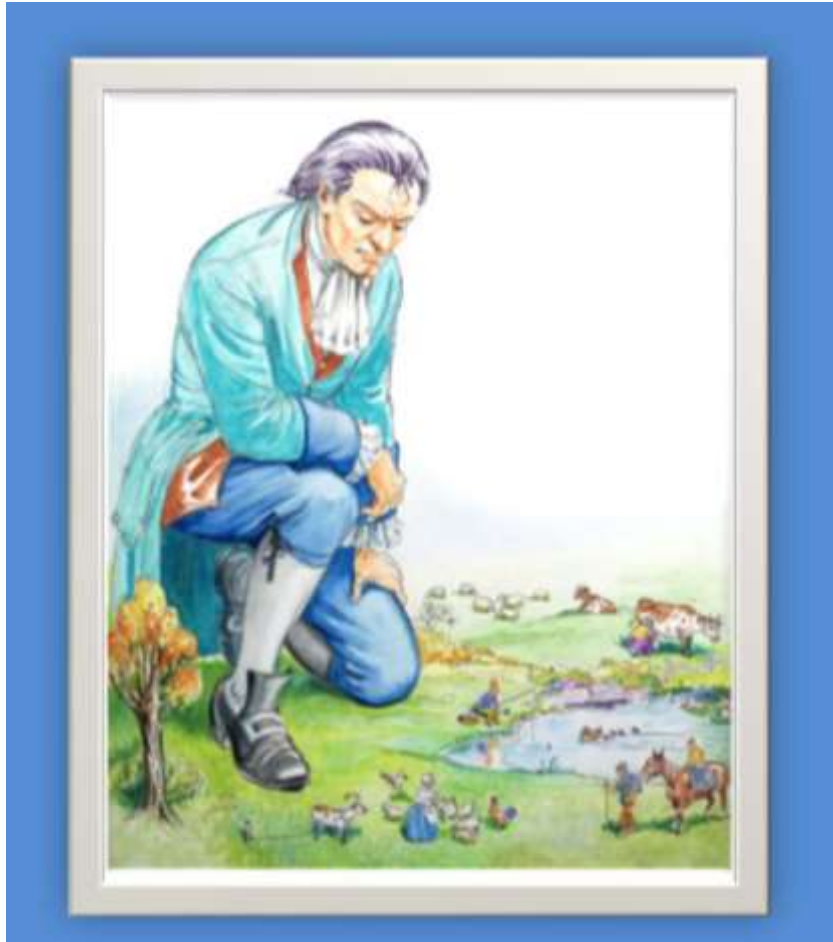


Fig15. Gulliver analyzing Lilliput's landscape (image from internet)

4.1. We are the landscape

The study proposes to bring to light the importance of the child's built environment in the Comunidad Autonoma de Madrid (CAM) during the 2007-2015 period with 300 children from 8 schools in four different locations. How it can be a **third teacher**, how children can become investigators and how to create a visual image of the CAM using children's voices. As said in the introduction the image of a landscape explains what those who portray it believe and expect of it.

Originally the aim of the investigation was to learn about the nature of the relationship that children have with landscape to be able to establish educational processes to follow the guidelines of the European Landscape Convention: "we are the landscape" and as a continuation of a previous study with children in a natural landscape.¹⁴ However the scope of the study moved from this infinite natural setting to a finite one: the exterior space of the home and the school, the child's urban landscape. Here many issues relating to childhood and architecture were portrayed. In the present chapter an over view of the origins and aims of the strategy and methods are discussed. The following chapters report each case study, describing specifically the methods used and how they were adapted to the experiences that were obtained from the previous studies and the locations.

4.2. Research Strategy

A **case study** framework was used for it gave snapshots of how children view their environments in different locations through different ages and gender in detail. These instants of a small scale research project help to understand awareness, attitudes and possibilities for action.

The eight case studies analyzed samples that were produced by **cluster and snow sampling**: the selection of girls and boys was the random outcome of a class room context for different age groups, (6 to 16 year olds participated) and the case studies were selected by the snowball effect in that one case study lead to another through personal contact and

¹⁴ DEA: "desde la conciencia del espacio hasta la percepción del paisaje"

the teacher's availability, in schools and in four different locations: Soto del Real, Vallecas, Alpedrete and Tres cantos

The strategy also involved image based research and action research. Both methods of investigation are used in the Anglo-Saxon world for social research, in the first case studies, with primary school children, we analyzed their drawings, as these were long established methods of cognitive research (Piaget, 2007). However as the study evolved, it was found that these methods were being used in new way (Thomson, 2008) (Burke C. , 2008) which were subsequently incorporated to the case studies. The cyclical approach has been incorporated into the lineal chronology of the case studies. It was seen how the experience of landscape influenced its perception, which was then moved on to see how this perception was influenced by the location, sex and age range and how different educational and participative processes help to consolidate the perception.

4.3. Methods of investigation

As explained in the introduction we initiated our research from professional issues that arise in the fields of architecture related to the awareness of landscape. The critical reflections which we have followed stem from the relationship between environmental education and the ILE, what would have happened if the ILE's progressive educational system had not been brought to a standstill because of a fascist regime in 1939 by trying to establish a link to European, Anglo-Saxon, approaches, which continued progressive educational systems over these years. Through this path we came across the work of Colin Ward and his followers which created the ideological framework for the investigation and a goal for reestablishing, in an educational context, children's participation and awareness of the issues related to the urban environment. The aim was from the start a participative study with children using visual methodologies. We wanted their visual testimonies and voices to be the core of the study as suggested in Adam's and Ward's and, later, Burke's methodologies for action and visual research with children. Once the recompilation of findings was concluded a plan of action and proposal was established. As the research took place however the investigation itself

followed a similar cycle to the described above as each case study lead to another and the findings from it were incorporated into the methodology of the next.

Research Method	Case studies 1-2	Case studies 3-4	Case studies 5-7	Case study 8
What method was used:	ILE/ Layers and panoramic Power point: Films: Using Google earth a small film was made about a journey from the school to the park Interview Drawings	ABE method Gulliver map Power point Questionnaire Interviews Found images and created images	Gulliver map Power point Questionnaire Interview Making better places	Printing postcards
When the research took place	2008-09	2010-11	2011-13	2012-13
where	the Pedriza and the Parque lineal de Vallecas,	Vallecas	Alpedrete, Soto del Real, Tres cantos	Soto del real
Which schools took part	CEIP Chozas de la Sierra, CEIP Sáez de los Terreros and CEIP Príncipe de Asturias (Art class)	ISE Domínguez Ortiz and ISE Tirso de Molina (Art class)	The English Montessori school,(PSHE) ISE Sierra de Guadarrama, ISE Pintor Antonio López (geography class)	CEIP Chozas de la Sierra. (Art class)

Fig. 16 table showing methods used in different case studies

4.3 Action research

4.3.1 The origins of image and action research

Action research as a strategy began to be used in the 1940 by social scientist which realized that the research could be used to solve immediate problems that where being studied. It has four defining characteristics: its practical nature, change is regarded as an integral part of the research; it involves a cyclical process in that it set forth further investigation on the subject and the practitioners are crucial in the process. (Descombe, 2010 (1998)).

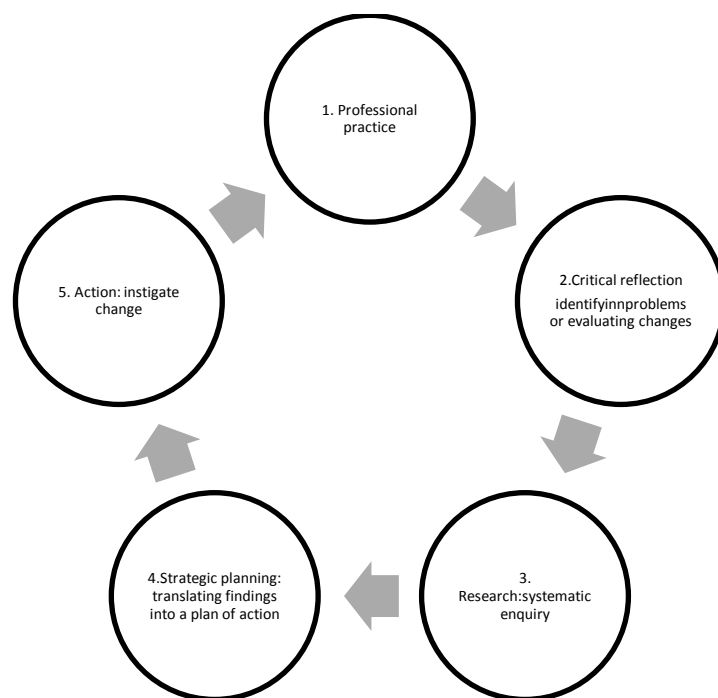


Fig.17 The cyclical process of action research as represented in fig.7.1 p.129 "The Good research Guide" by M. Denscombe.

Conventionally research is the providence of the expert and outside authority of a professional. The research which is concluded by this expert sometimes receives some feedback which might bring back some change. In action research, however, the process shifts to democratizing the research process, control is transferred away from the professional researcher and towards the practitioner. In the present study the expert (the architect) thus becomes a facilitator of resources for the practitioner's (the child's) project.

4.3.2 Action research and **progressive education**.

"A key element in youth work is experiential learning. This is part of the progressive curriculum where, through reflection upon and making sense of previous experience what is learnt is invested in new experience" (Adams & Ingham, 1998, pág. 20)

It is challenge to be taken up by teachers involved in environmental education when undergoing this type of research, for as seen in the table, progressive education program, clashes with the traditional curriculum (LLedo, 2013)

Similarly the research has a democratic function as can be seen:

“we are vouching for education for participation through a genuinely participatory democracy...Public participation in planning is not just a slogan from the 1960s, it is written into our legislation.¹⁵But it can only become a reality if we rear a generation capable of coping with the issues involved.” (Ward, 1990 (1978))

“The invisibility of children in the street and in community life has implications in young people’s participation in democratic processes.” (Adams & Ingham, 1998, pág. 4)

“When young people get to the age of adult status, millions feel so alienated and excluded that they do not even bother to vote.”(White 1996, pag.6)

“There is a link between young people’s experiences and perception of the environment and the attitudes they develop towards it” (Adams & Ingham, 1998, pág. 4)

4.3.3 Architecture and action research

The four defining characteristics of action research discussed before: its practical nature, facilitating change, being cyclical and involving real issues are also those of established by architectural practice. Architectural action research related to public participation originates in the 1960 where it was found public participation was a necessary part of public work. (Blundell-Jones, Petrescu, & Till, 2009) With children it can be said to have begun at about the same time with Kevin Lynch’s book the “Image of the City” (Lynch, 1960)which developed ten years later into the UNESCO “Growing up in Cities Project” (GCUP) (Lynch, 1977) and round about the same time, in the United Kingdom, Colin Ward and his colleagues developed the “Art and the Built Environment“ (ABE) (Adams & Ward, 1982) project which both of these will be discussed as research tools in the case studies¹⁶.

¹⁵ All recent international agreements:, United Nations Convention on the Rights of Children(1990), The Earth Summit and local Agenda 21 (1992), Habitat 2(1996), The European Landscape Convention (2000) recognize the child’ s right to access to the environment and participate in initiatives for environmental change.

¹⁶ See the annex article from conference “Arte y el Entorno Consturido /Art and the Built Environment” : Arte y Ciudad, abril 2014, Facultad de Ciencias de la Información.

“Colin (Ward) describes in “the child in the city” how children make the city for themselves through their daily explorations and play. In “Streetwork”, “BEE,” “Art and the Built” environment how children can be engaged in helping to remake cities by working in schools as critically engaged researchers , planners and communicators.” (Hart, 2014)

Architectural action research undergoes the before mentioned cyclical process where practical issues of adapting the built environment to social and technological changes require research with public participation facilitated by the architect and other experts. Over the years the methods of research have adapted to technological advances such as the use photography, mobile phones, and internet. The views on participation are aimed on making groups visible and having a voice.

4.3.3.1 The role of the Architect in educational Action Research.

“(Usually) Teachers cannot engage children in a full experience of design because their own training does not necessarily address this area so there is a need for working in partnership (with professionals).” (Adams & Ingham, 1998, pág. 107).

The role of an architect is active as they are professionally trained in organizing projects, explaining concepts visually and designing. The experience of working with children not only benefits the class but also helps architects to gain insights to how the professional practice influences children’s lives. Research does not follow the established paths of social research which analyze data to reach conclusions, architects go further, they propose, through design, solutions.

4.3.3.2 Design in education and participation:

Though it was not possible to carry out any design proposals in the case studies, many of the recent architectural educational projects are focused on this aspect: enabling young people to design proposals.

“Design is essentially speculative and propositional. It is about the future. All its methods and procedures are directed towards deciding how places, products and images will be. In this respect, it is highly

unusual in a curriculum dealing primarily with the past and what we already know. Design is not only knowing about the future, it is imagining it shaping it and bringing it about. This needs to be emphasized and made real in learning. (Baynes 1982)." (Adams & Ingham, 1998, pág. 17)

The cyclical process of the research concludes in a plan of action which, as has been said, in the case of an architectural study is a design proposal. As will be seen in the conclusions a general proposal is obtained to continue the research with projects where children are not only investigators but also designers.

4.4 Visual Methodologies:

"Children's experience and perception of place is different to adults"
(Ward, 1990 (1978))

Images as such are important documents for research in that they contain the factual information and are ways of communicating and expressing opinions. They can be classified into two types: **found images** and **created images**. In the research found images are those found on the internet and used to produce factual information visually for the power points and displays. Created images correspond to one of objectives of the investigation: creating images of the environment by drawing it or taking photographs of it.

Visual research originates with the first cognitive psychologist Jean Piaget who researched children's images in which he saw how schemes were created in the child's mind related to learning processes associated to the experience of the environment. This methodology was used to research on children, but recently, following the UN Convention of Human Rights which recognizes the child's voice, the research relationship has moved to research **with** children. (Burke C. , 2008) Visual methodologies encourage participation and involvement and are structured to recognize young people's views on their environments.

The importance of the Child's voice and visibility was first introduced by the educationist Paulo Freire who saw that images produced by children

were a means of communication. (Burke C. , 2008, pág. 26) The critical pedagogy inspired by Freire lead to placing cameras in children's hands as a method of research, and the terms photo voice and visual voice were used to describe children's capacity to take pictures to describe their realities.

As seen in the research "Play in focus" (Burke, 2008) and "Visual methods of enquiry Informal landscapes" (Hart, 1979), children can be expert communicants and researchers and produce data relevant to participatory processes and capacities. **Photo elicitation** is the coupling of words and images is used in the final phase of the visual research strategy to interview children using images. In our strategy these images were the ones they produced in their research. Though the images were created as part of an educational project the child's voice could also be perceived through these images. Some of these did not fit into the standard set for the class by the teachers but were equally interesting. (It must be taken into account that the teachers played an important role in these perceptions and we have perceived their also "voice" in these images.)

4.4.1 Sequences in perception.

The case studies all followed a three phase sequence of perception: experience, analysis and appraisal (Adams & Ward, 1982). Though it is described in greater depth in case study 3 the following is a brief description of the process.

- Experience

When it was possible the experience was a direct one as was the visit to the Pedriza or the park where the children drew the their experience, or when they made photographs of their local environments, however this was not always possible as was the case of the secondary schools of Vallecas so it was resolved that the experience would be virtual and the images would be found ones.

- Analysis

The analysis phase involved editing the images carried out in the case studied designed specifically for the present research. Here found and

created images were selected to make collages and in case study 8, the postcard project, they were exchanged with another class to be continued.

- Appraisal

The appraisal phase was undertaken exhibiting the images that had been created. This not only consists in drawing conclusions in the classroom about the experience but also the bond which is created with the image when it is exhibited. For many of the students it was the first time that their work had been exhibited in a public space.



Fig. 18. The three perception sequences in the ISE Dominguez Ortiz (photograph by author)

4.4.2 Visual literacy strategies: analyzing layers, elements and qualities

As seen from beginning of this study visual literacy is a key element for environmental research. The ILE described landscapes by reading the different layers and elements from which it is made, it is a holistic view, located on panoramic view points, where everything can be taken in and

analyzed. (The method proposed in “Ciutat, Territori, Paisatge” (Batllori & Serra i Sala, 2010) follows a similar path).

The layers can also be analyzed from a bird eye view, especially more so nowadays with Google Maps. Architects and planners design using different layers of information when visualizing their schemes. In “The Making Better Places Project” (JCUD, 2006), there is yet another type of layer analysis, in it, the film: “How towns are made”, sequences of different layers explain from architects’ and urban planners’ point of view how an urban grid is created and public and private space results.

When we moved into the built environment this holistic view of our first studies became more difficult, as Walter Benjamin saw, cities are made of fragmented visions related to personal and collective experiences. (Elliot, 2011). Urban planners too were aware of this perception. Lynch was the first to classify the image of the city into elements which were recognized by people who experience it visually: paths, edges, nodes, landmarks and districts (Lynch, *The Image of the City*, 1960). Gordon Cullen introduced the term “townscape” as a special form of landscape where serial vision and other concepts such as: context, routes, interface and grouping were used for building appraisal in a city context (Cullen, 1961). This approach has been used in another Spanish educational tool we have analyzed: the “Proxectoterra” (Rosales, 2005) in Galicia proposes educational trails through different Galician townscapes using a mixed methodology.

In the department of urban design of Oxford Brookes University we see a more recent method of appraisal through analyzing urban design qualities such as: permeability, vitality variety legibility and robustness. (See Case study 7) (JCUD, 2006)

4.5 Age and Gender-Based Data Collection.

Age and gender based data collection has provided an important source of information for this study as many questions about the perception of urban space are related to mobility and security issues which vary with age and sex. We have seen how drawing and play abilities change with perception and experience, and how autonomy also varies with age.

As stated in the UN report on gender responsive planning girls have a tendency to become invisible in gender neutral research (UN Habitat, 2012) and there are many preconceived ideas about how girls perceive their environment: how girls prefer enclosed spaces, have different play and social habits. There are examples of how there is a new girl culture related to the new technologies and how girls have greater visual skills. We have seen how other urban gender studies focus on women in the domestic realm and emphasize the need for them to be made visible. (Col.lectiu Punt, 2015). In our study we view girls in a similar context to boys as they both participate equally in a school project, their perceptions are different, yet they are also influenced by having open minded perspectives as they are collaborating in group experiences similar to both sexes not solely from a feminine point of view. (See in chapter 5: The present context, section 5.2.4)

4.6 Ethical considerations

Access to children's images has to have had previous permission from the parents through the school. The legislation is changing very rapidly over these years because it is so easy to obtain images and to make them public with the risk that this encounters. This theme was discussed in the seminar "Using visual methodologies in child research"¹⁷ attended while preparing the methodology for the case studies. Here too, it was noted that over these last years, that this legislation is gradually eliminating children from real life and everyday images; at the beginning of the present study, in 2008, nobody questioned whether it was possible to take photographs of the children participating in the studies, it was something culturally accepted, however at the end of the study the schools were very susceptible. One of the students filmed how other students from one of the institutes viewed the Gulliver Map Panel they had created during a school break; it was thought to be offensive by some because nobody had asked permission to record them.

Images of children have a cultural presence which cannot be suppressed specially in an increasingly more global world and where one of the

¹⁷ "Using visual methodologies in child research" National Centre for Research Methods. 30th march 2012
The Edge University of Sheffield

objectives of the research document is to give the child visibility. In the before mentioned seminar a discussion was undertaken by all the participants on this issue. The resulting consensus was: to draw a line which balanced the benefits from the exposure with the harm that maybe inflicted by the use of the images. This is also the line that has been used in our research, even though as part of a thesis does not officially have to hold to these limits. It must be stressed, however, that some the information revealed would need to have official consent if it were to be printed.

4.6.1 Copyrights

In created images the image belongs to the researchers (the children who have created the images and the author). In found images it belongs to someone or thing and permission is needed to reproduce it. (In the case of a thesis the permission is not necessary if the document is not to be published.)

4.7 Tools:

4.7.1 Questionnaires:

4.7.1.1 Questionnaire about you and your neighborhood

The questionnaires help create an opening point for the research project. It sets the participant in the role of an investigator and sets the context on what the project is focused on. There were two versions of the questionnaire: English and Spanish, as there were two bilingual schools participating in the study. The questionnaire was handed out in the introductory phase of the project.

The questions proposed in our questionnaire were those suggested in Louise Chawla's "Growing up in an urbanizing world" (Chawla, 2002) and structured as suggested by two sociologists (Raquel Bravo and Alfredo Coullout): a section on general data about themselves and 22 closed questions which produce quantitative data which was edited graphically.

Sex	boy		girl		
Age	13	14	15	16	
Where do you live?					
How long have you lived there? (years)	<1	1-5	6-10	more	
Do you live in a house or a flat?	house		flat		
How many people live with you?	1-2	3-4	5-6	more	
How far do you live from school?(Km)	<1	1-5	6-10	more	
How do you get to school?	walk	bicycle	car	School bus Public transport	
A: Social Integration:			yes	no	n/a
1. Do you feel you belong to your community and that you are appreciated as one of its members?					
2. Do you interact with older people in public space or in formal or informal activities?					
3. Do your grandparents and cousins live nearby?					
4. Do you know your neighbor's names?					
B:Gathering places and activity settings:					
5. Are there places to meet?					
6. Are there places to do sports?					
7. Are there places to go shopping?					
8. Are there places to be alone?					
9. Are there places to hang out?					
C:Acceso to Nature					
10. Do you have access to natural settings?					
11. Are developed parks with play areas?					
12. Are there wild areas to explore?					
13. Are ther organized sports facilities?					
D: Safety and freedom of movement					
14.Do you feel safe where you live?					
15.Are you familiar with your local area?					
16.Can you go out by yourself?					
At what time do you have to be home?	before dark ,	at a certain time (which?)	at no specific time		
17.Do you feel you're being watched?					
If so, by whom?	Your family	your school friends	your neighbors		
E: Community image and identity			yes	no	n/a
18.Do you have a good opinion about where you live?					
19.Are you aware of its history and accomplishments?					
20.Do you participate in cultural activities?					
21,Do you participate in sports activities?					
22,Do have hope about it's future?					

Fig. 19 Questionnaire

4.7.1.2 Walkabout tool Kit.” Analysis Checklist from “Making Better Places” Project

This questionnaire is part of the tool kit of the “Making Better Places” project. It too is an introduction to experiencing the environment from a design point of view.

“These questions are intended to stimulate the process of enquiry, are not finite and should be added to if appropriate.

Photographs:

Photograph key aspects of the sites. Note the five urban design qualities and try to record a positive and not so positive photo of each principle.” (From the instructions in the tool kit)

When used with case study 7, in Tres Cantos, the teacher also used them to evaluate the research, something which was not originally intended.

<p>Permeability How many streets connections or routes can you identify around the site? Can you identify what kind of routes they are (pedestrians, cycles, cars, public transport, etc.)? Are the blocks in the proposed plan larger or smaller than those on the existing site? Are the blocks larger or smaller than those around the site? How does this affect the way you get through the area? Approximately how far do you have to walk before you can easily make a choice to change direction? (Calculate one pace as around 1 metre.) Are there choices for safe and pleasant routes for cycling or walking? Is it easy not to use a car here? Why or why not?</p>
<p>Vitality How much of the site has active edges? What uses can you see inside the buildings through the windows/entrance? Which parts of the site feel busy or quiet? Can you identify why? What signs of social abuse do you see? (graffiti, vandalism, etc.). Do you feel safe in the area? Why or why not? Think about likely day/night differences in street experience. Would you feel safe in the area without other people? Where would you not feel safe alone? Why?</p>
<p>Variety How many different uses can be identified? Where are they located? Can you tell different uses from the streets or public spaces? Are any uses/activities likely to be open at night? Do any of the uses conflict with each other? Are the buildings occupied and, if not, why do you think they are vacant?</p>
<p>Legibility Can you identify any of the five legibility characteristics around the site and in the site? (Paths, nodes, edges, landmarks and districts). How easy is it to find your way around within the area? Where can you see existing landmarks?</p>

Robustness

How many different activities can you identify in the streets surrounding the site (consider both buildings and open spaces)?

Can you identify any unused spaces (streets, doorways, blank walls, etc.)?

Does the detailed design of the public space encourage or prevent a wide range of activities?

Is there any evidence that the buildings and public spaces have changed in use over time?

In what other ways could these buildings and spaces be used?

Would the weather affect activities in and around the site? How?

Are the public spaces sheltered from the south-westerly, northern or eastern winds? Are the spaces south-facing?

Are trees planted here?

Fig 20 Analysis checklist

4.7.1.3 Interviews

In a school context the consent of the students to participate in the project was very important. For this reason the institutional authorities of the school were well informed about the content and reach of the project. A portfolio of what was proposed was officially given to them the before carrying out the project.

Again the guide lines suggested by David Driskell (Driskell, 2002) and Louise Chawla (Chawla, 2002, pág. 255) were followed: structured interviews, with eight basic questions in a relaxed context where photo-elicitation techniques were used. Because of the school project context it was decided to carry out group interviews. It is important to stress the group characteristic of participants; it was less intimidating for them than being interviewed individually. Though the interviewer becomes the focus, the role is passive, neutral and receptive to all comments.

○ **Photo-elicitation**

At this stage of the project the participants have already collected images. Talking about these images helped in creating a responsive climate as suggested. Sometimes the interviews were carried out in the Staff room, which was difficult as some teachers were present while the interviews were carried out. However, those teachers that were present later commented how surprised they were on the student's responses and maturity.

4.7.1.4 Documents

- **Found images.**

The images were obtained through internet: Google was used as an image data base, for maps, satellite images and aerial views: Google maps and Google Earth and images from the “Servicio Cartografico de la Comunidad de Madrid” (www.madrid.org/cartografiaplana/) were used.

- **Created images:** Drawings and photographs, Individual and Collective

Created images can be a source of data and an expression of a visual voice. As was seen in the first case studies the drawings created by the children had a very important documental value, these first case studies were aimed at creating individual images and in later ones both these and collective images were created with the use of the Gulliver map and the postcard method.

The spontaneity of the young participants contrasted with older ones. As has been discussed, drawing as a means of expression becomes a problem with adolescents as they try to become more realistic. For some this becomes a frustration. Collective art projects help overcome this handicap as there are many ways to participate and develop skills creating the Gulliver map or exchanging the postcards.

Also, nowadays access to cameras by children has changed dramatically the availability of these images. Image making with mobile phones is for many a new pass time, so though originally it had been decided to carry out the research with disposable cameras it was found that the access to digital cameras and technology was not a problem.

Collective group experience in the case of the photographic images was made possible by editing the images. As the students worked in groups it was possible to make collages of their photographs selecting and editing their images using Picasa¹⁸.

¹⁸ Picasa is a freeware available on line from google for organizing and editing images.

- **Gulliver Map**

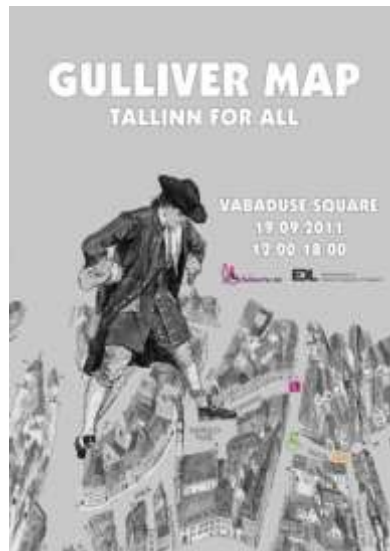


Fig21. Poster for Gulliver map from the project “Cities for All – Tallinn for All”.

Described in “Creating Better Cities with Children and Youth: a Manual for Participation” p. 156 by David Driskell, Gulliver Mapping is a simple and fun activity which encourages participation in research. Used in the Growing up in Cities Project (GUICP) (Chawla, 2002) in Buenos Aires Argentina, there are many examples of its use in other research such as the above project for making the city centre of Tallin accessible for all or “Chelsea Street Park Play ground: consultation with children- October 2012” in the city of Sydney or where the conclusions from this research were used for designing play areas in the park. In the present research its versatility made it possible to adapt it to the different case studies. It was first used in Case studies 3 and 4, as part of the art class’s investigation project and it was later used in Case studies 5, 6 and 7 in Citizenship and Geography class investigation with digital cameras on the local environment. As seen in the photographs the format can also be varied to the place where it is going to be located and the content that is going to be exposed



Case study 3

Gulliver map made from an aerial photograph of Vallecas in 1942. The Gulliver foot prints are collages made from found images of Vallecas' townscape.

It was located in the institute's entrance lobby.



Case study 4

Gulliver map of an aerial photograph of Vallecas with footprints of future images of Vallecas based on old photographs. The map was laid on the floor of the Institutes entrance lobby.



Case study 5

Gulliver map made of Alpedrete and its surrounding towns. The names are made from word clouds of place names of the village the children came from. The footprints are collages made by editing the digital photographs the children obtained of their local landscapes. These were made by the research groups as part of a citizenship class.



	<p>Case study 6 Gulliver Map of the historical evolution of the three villages: Soto del Real, Manzanares el Real and Miraflores de la Sierra. The Foot prints are collages made by editing the photographs made by the research groups as part of a geography class which analyzed the different layers in the local landscapes of the three villages where the children came from.</p>
	<p>Case study 7 Gulliver map of a area of Tres Cantos. The two classes were split up into research groups made photographs of 8 different areas along the Avd. de los Labradores following the walkabout check list from the Making better Places Tool Kit. The photographs were then edited to create the collage footprints using Picasa.</p>

Fig.22. Photo graphs of the different types of Gulliver maps produced in the case studies. The basic idea proposed by the Japanese architect Junzo Okada, one of the methods originators, is to create around a map images related to experiences of the local environment. (Driskell, 2002, pág. 158)

○ **Printing Postcards**

The Campaign for Drawing is a British nonprofit organization whose objective is to get everyone drawing as a collective experience in public spaces. (<http://www.campaignfordrawing.org/>) The links to our objectives and Eileen Adam's role as one of its founding member has drawn the attention of this study from a very early phase. In November 2013 the Campaign organized an event for secondary school art teachers in the National Gallery London. In one of the workshops by Jo Walton: "postcards inspired by the landscape" a very simple printing method that could be used in the class room to create postcards was explained. The resulting printed postcards could be exchanged with other classes or

schools and further transformed as said before producing a collective image. This method was used in the last case study: Case study 8.

The Freinet Method

As noted in our introduction postcards are very interesting visual documents, coinciding with the investigation as to the origins of participatory pedagogy in Spain, the method for printing post cards in the early 20th century very similar to the one explained by Jo Walton was found. Celestin Freinet invented a method for teaching children where one of the tools he used was a printing machine. It was used in the Escuela Normal in Spain, mainly in Aragon, introduced by Jesus Sanz were he learned of it after a stay in the Jean Jacques Rousseau Institute in Geneva in 1929. Soon after, Herminio Almendros (A Republican School Inspector) got in contact with Celestin Freinet asking for Freinet's printing machine for the school cooperatives he and his fellow teachers were setting up. When he exiled, after the Civil War, he set up the method in many schools in Mexico (Almendros, 1932). Celestine Freinet set up his cooperative schools in France and one of the methods he used for raising funds were the postcards the children printed with the machines we see in the photographs. (www.icem-freinet.fr)



Fig.23. Postcard printed in “L’Ecole Freinet” 1938



Fig.24. Children using the Freinet method for printing postcards from: Cartes Postales de l'Ecole de Vence www.icem-freinet.fr

5. The Present Context

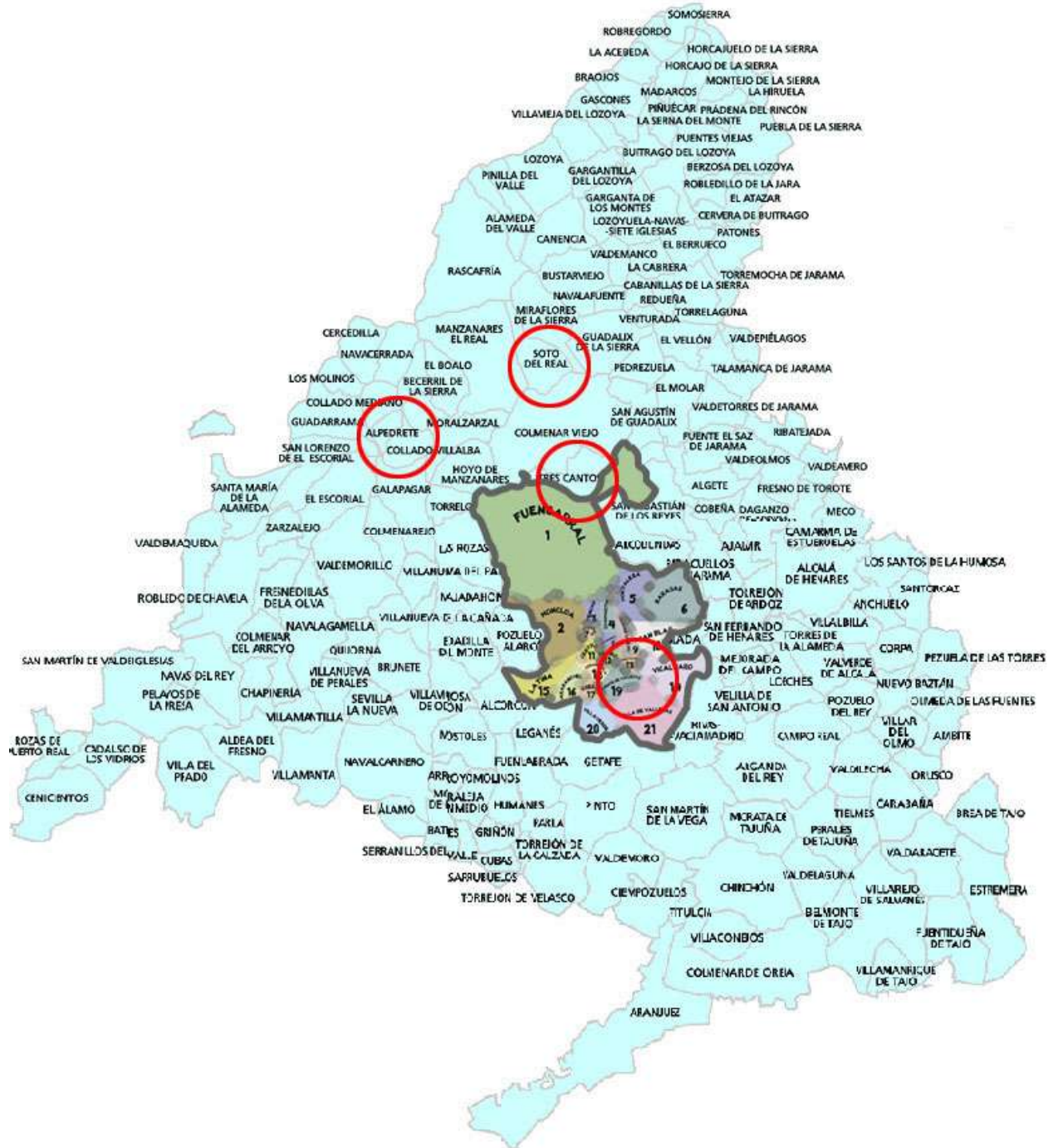


Fig 26 . The CAM and the situation of the four different localities.

5.1. Childhood in the Comunidad Autonoma de Madrid (CAM) from 1995 to 2014

Childhood has the backdrop of family and institutional contexts in which children are placed and in which they carve out their own places and spaces (Clark 2013). This chapter proposes to view the economic, social and demographic factors and the spatial considerations of these contexts in the Comunidad Autonoma de Madrid (CAM) and in the four locations: Soto del Real, Tres Cantos, Puente de Vallecas and Alpedrete, over the 1995-2014 period, coinciding with the childhood of the approximately 300 children that have participated in these case studies. Born in the six year span of 1996-2002, were from 6 to 16 years old in the 2008-2014 period of time when the study took place.

5.2. Economic, Social and Demographical Factors

5.2.1. The urban bubble in the CAM

The study has taken place in a period of time (2008- 2014) in which the effects of the urban bubble and the economic crisis has had a noteworthy impact on the child's view of the environment. The urban bubble exploded in 2007 and the cut backs on education and other policies which directly and indirectly affected children began in 2011.

Between 1987 and 2006 one million hectares of land were urbanized in Spain. 18,000 houses were built per million people, more than three times the amount, (5,000 per million medium built) in other European countries. In the CAM, from 1993-2007, 50 hectares of land were proposed for urban development, twice the amount of the land occupied by the of Madrid city itself, and the amount of urban land was increased by 20% in the region.¹⁹

Though population increased by 19% from 1991-2008, the amount of houses built over this period increased by 65% and their price in 327%.²⁰ There was an important price differential between centre and suburbs which lead to many young couples moving out to the suburbs, where many of the children of this study live.^{21 22}

¹⁹ From: "Paisajes Devastados" Observatorio Metropolitano de Madrid

²⁰ From: "Informe de sostenibilidad de España 2010." Observatorio de la Sostenibilidad

²¹ See the Grado de Juventud of Alpedrete Soto del Real and Tres Cantos in table Fig. 27 .

5.2.2. Locations and Dwellings

In contrast with our European neighbors, Spain has one of the highest rates of owned houses, as is also the fact that it has more empty houses than houses for rent.²³ During the period of economic “prosperity” (1995-2007) house prices increased in 200% which meant that those who owned house saw their value dramatically increased so many would venture into buying another house, as did those who did not own one, because of the low mortgage interest rates. House ownership became a provision for future contingencies: old age, unemployment, health issues, but mainly a patrimony to pass on to future generations as the future of being able to buy their own house became more and more grim. In 2006, 51% of the young people aged between 18 and 34 still lived with their parents, the prices of houses were (and still are) 210% above the maxim they are able to pay.²⁴ We see the high percentages of empty holiday homes²⁵ in the villages Soto (47%) and Alpedrete (27%) (Fig.27) and how these are gradually becoming permanent homes have created an urban sprawl which we be further discussed in the spatial analysis.

As said in the methodology the choice of the locations came about by snowball sampling. For this reason the locations are not representative of the overall character of the region, the southern localities’ are very different in respect to the ones we have studied, as we will see here there are lower densities in population, and higher welfare indicators than there are in southern ones. Puente de Vallecas is the exception with a relatively high density. In this sense, though Puente de Vallecas was originally a suburban and slum area of the city of Madrid it is now a prosperous district of the city. However, this part of the city differs to other districts of Madrid in that, like the other localities, Tres Cantos, Alpedrete and Soto del Real it too has been subject to an important urban renovation over these 30 last years. Tres Cantos is considered a suburban New Town, a city from scratch. Alpedrete and Soto del Real, traditional mountain villages

²² From: Analisis del Mercado Mobiliario residencial de Madrid: un repaso al ciclo inmobiliario 1997-2013 y al desarrollo del Plan General de 1997. Eduardo de Santiago e Isabel Gonzalez Garcia.

²³ European Housing Statistics, 2005.

²⁴ From “Informe anual sobre los jóvenes en España del año 2006

²⁵ This are called second houses and are occupied in the weekends and summer holidays.

that due to the before mentioned existence of a large area of secondary home colonies have been transformed into regional suburban villages. (This too will be further discussed in the spatial analysis.)

General Data	CAM	SOTODEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS ²⁶
Surface area(km ²)	8.027	43,21	12,64	37,93	14,97
Nº of family dwellings	2.894.680	5,215	7.250	14.460	93.837
% secondary dwellings	5,6	46,88	26,76	3,10	irrelevant
Population density(people/km ²)	808	197	1.059	765	15.075
Size of population (number of legal residents 2013)	6.495.551	8.519	13.996	41.896	233,240
Youthful population ²⁷ (%)	15,62	19,23	19,65	17,7	14.6
Birth rate(%)	11,4	7,7	14,9	8,2	8.4
Death rate (%)	6,3	5,9	3,5	3,3	8.0

Fig.27 Table comparing statistical data of the the CAM and four locations where the case studies have taken place. (Source: INE 2011 (fichas municipales Caja España))

The above table shows the differences and similarities in scale with respect to surface area, number of dwellings, and population factors. Soto del Real has the largest surface area and lowest density and Puente de Vallecas, the smallest surface area and the highest population. From the table we see how the villages of Soto and Alpedrete have a high percentage of secondary homes and youthful population, the birth rate is particularly high in Alpedrete. In Soto del Real, probably because of the existence of a quite a few old people's homes the death rate is high in comparison with Alpedrete. The aging population Puente de Vallecas, as is in the case of the city of Madrid, also accounts for its high death rates. In 2012 there was a decrease of 23,304 people in population, partly because for the first time in 42 years²⁸ more people died than were born, and also

²⁶ Source: Informe del Distrito 13 – Puente de Vallecas Ayuntamientos de Madrid

²⁷ The Youthfulness indicator describes the percentage of people under the age of 15, (In the case of Vallecas the data comes from a different source which considers those who are under 16, so it is in fact smaller than what is indicated with respect to the other localities.)

²⁸ From: Informe UNICEF : La infancia en España 2014

because many young people moved out of Madrid, partly to live in the suburbs where housing was cheaper and also because many South American immigrants returned to their countries; as we have seen in some of the interviews to the children in the schools in Puente de Vallecas.

Type of dwellings	SOTODEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS
%of Children interviewed who live in single family house as to flats	74%	96%	20%	0%
Mean number of household members	2.68	2.77	3.19	2.78
% of children interviewed that have lived more than 5 years in the same house	84%	87%	80%	80%

Fig. 28 Table showing data relative to the residential tissue: size, spatial distribution and households data from the answers to the questionnaires in the case studies.

5.2.3. Jobs and unemployment

The above table shows that the average size of the households is approximately of two to three members, slightly bigger in the case of Tres Cantos, the children of Soto and Alpedrete are more permanent in the location than those of more urban settings, this too is probably because the rate of home ownership is higher in these.

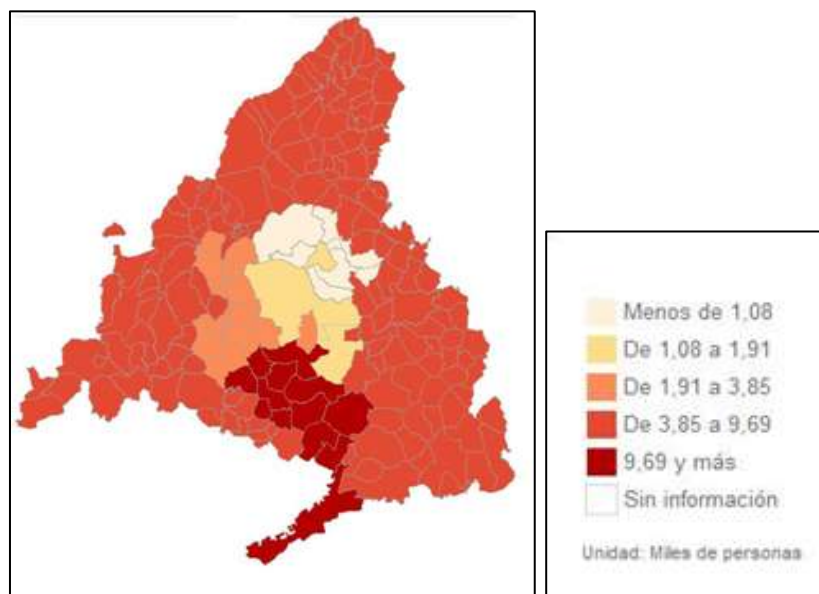


Fig. 29. Map of Spatial distribution of unemployed 20-24 year olds in 2012 in the CAM Source: Instituto Estadístico de la Comunidad de Madrid.

As seen in the maps the unemployment rates vary in the region spatially from north to south; the south is more industrialized and has higher populations. In 2012 there was over 55% unemployment rate for people under 25. Of those that do work, 56% work in precarious conditions²⁹. 70% of these have university degrees or have finished their secondary education, while as in the case of the unemployed 56% have finished their secondary education or studied a university degree.^{30 31} The overall view is very pessimistic as seen in articles about youth unemployment³² and as can be also seen in the answers to the questions carried out in the case studies in fig. 30. In the more urban areas of Vallecas and Tres Cantos there seems to be a better perception of their localities and its future than in the suburban villages.

Local participation and perception	SOTO DEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS
% of students interviewed that have a good opinion about where they live	60%	65%	83%	72%
% of students interviewed that have hope in the future of where they live	63%	65%	72%	70%

Fig. 30 table showing future hopes in the four locations studied. In our interviews there is pessimistic view about the future and many of the children interviewed see themselves as living or studying abroad in the near future.

5.2.4. Immigration

The presence of immigrant population is similar to that of other European capitals³³. During the period study it has experienced its greatest fluctuations. With the economic boom the immigrant population rose steadily to its maximum, and with the crisis, it decreased, as many of the immigrants influenced by the economic crisis have had to return to their countries (specially the South Americans). Fig. 31 show their presence in the CAM and how the origin of these populations varies spatially in the due to housing tenure; urban areas having more rental options than the

²⁹ 56% of the work contracts are part time. Source: EPA 2014

³⁰ From: Contabilidad Regional de Madrid, puestos de trabajo, años 2000 y 2008. And EPA, tercer trimestre de 2011, INE.

³¹ From: laSexta.com | Madrid | Actualizado el 12/08/2014 a las 14:03 horas

³² From: "paro, precaridad y exilio"(unemployment , job insecurity and exile)and "Sin futuro lanza la campaña "no nos vamos, nos echan"(No future releases the campaign: we are not leaving we are being thrown out"

³³ From: Spain, Ireland and Austria have from 10- 15 rate of foreigners as a % of the total population. Immigration in Europe in 2012 (from the European Parliament Research Service)

suburban ones allow the immigrants a mobility which is more common with the Americans than the Europeans that have a greater work stability. In the case studies the interviews reflect how immigrant children feel integrated in their environments, as do, also cases of racism and xenophobia.

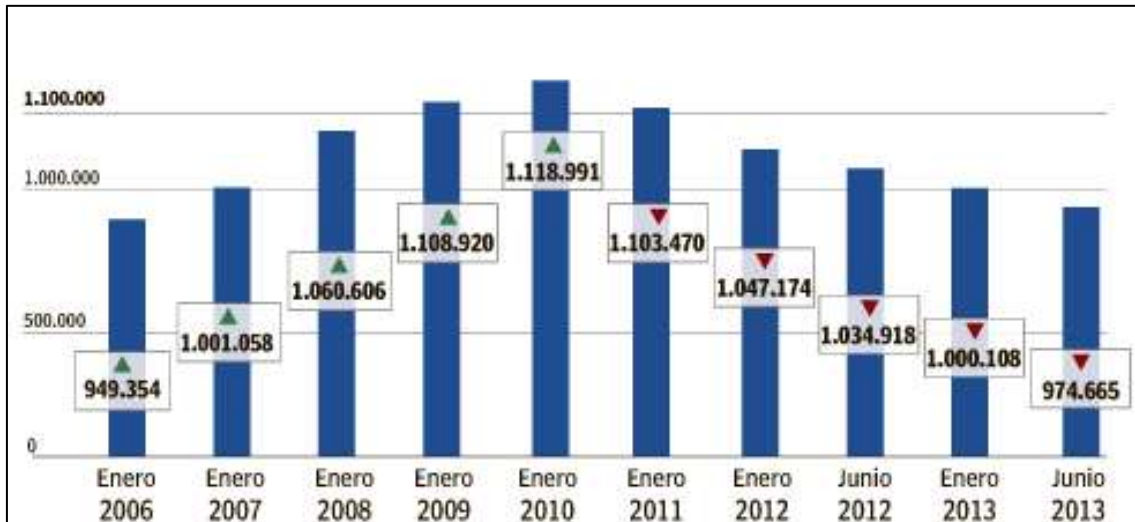


Fig. 31. Evolution of number of immigrants in the CAM from 2006 to 2013 (Fuente:20 minutos (04.12.2013))

	CAM	SOTO DEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS
(%)Rate of Immigrant population as to the total population (place of origin)	15 (42% America)	12,8 (47.8% Europe)	10,5 (63,5% Europe)	8 (46,4% America)	13 (53% America)

Fig 32. Table showing percentage and place of origin of immigrant population in CAM and four locations.

5.2.5. The educational policy during the period of study

There has been a 25% reduction in the education budgets over these last years³⁴, as there has also been an increase in the amount of the budget which goes to the private educational system and chartered schools³⁵. Only 57% of the schools in the CAM are state schools. There is a spatial social segregation of the immigrant and poor population to the south of

³⁴ From Wikipedia reference to: "Marea Verde" a protest movement that arose in 2012 in the whole of Spain but mainly in the CAM against the cut backs in education.

³⁵Chartered schools (Colegios concertados): schools which receive public funding but operate independently, usually following religious principles.

the region. Our case studies are located in more privileged northern areas. However there has been cut backs in the number of teachers, the use of the science laboratories and libraries as also an increase in the number of students per class. From 2012 to 2013 the education budget of the CAM cut to 13.5 % the money that went to students in state schools in comparison to the 3.4% of the money that went to chartered schools.³⁶

	CAM.	SOTO DEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS
Nº of Schools ³⁷	3.184	7	13	29	56
Nº of state schools	1.824 (57%)	4 (57%)	6 (46%)	18 (62%)	33 (58%)
Nº of pupils	1.064.076	2.622	2.688	10.292	20.808

Fig. 33. Table showing schooling system in four locations. Of the municipalities and district we have studied: Soto, Alpedrete and Vallecas there is a similar ratio of state schools, Tres Cantos there are more because of the welfare system embedded in the new town policy of the 1980's. We have not been able to obtain data as to the immigrant population in these schools so we assume that the composition is similar to that of the localities except in Alpedrete where the school we studied was a chartered school.

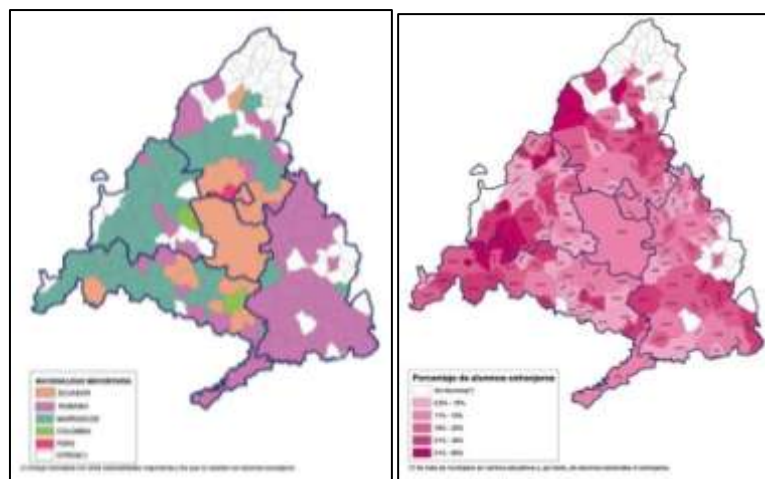


Fig. 34 Map of the CAM showing the spatial distribution of the immigrant student population (from: Datos y Cifras de la Educación 2010-2011 Conserjería de Educación del La Comunidad de Madrid)

During 2010-2011, nearly 77 % immigrant students were inscribed in state schools and only 17.6 % in chartered schools.³⁸ The CAM's neoliberal policy during the period of study not only favored financially these private institutions but also allowed them to select students, so children were discriminated economically and through their place of origin.

³⁶ From : Lara Otero, El Pais 4 September 2013

³⁷ Number of public and state schools in the localities over the compulsory educational period.

³⁸ From: Datos y cifras de la educación española 2010-2011, Madrid, MECT, 2012.

http://www.educacion.es/mecd/estadisticas/educativas/dcce/Datos_Cifras_web.pdf 44

Another indicator which is found to be alarming in comparison to other countries in Europe is that 25 % of young people between 18 and 24 have not finished their studies in the secondary education system or are early school leavers. ³⁹Spain has the highest percentage in Europe, in the CAM it is just over 23.5%. Boys in these statistics are shown to be more vulnerable to leave their studies than girls⁴⁰. In the period of economic prosperity many young boys abandoned their studies to work in construction sites, now because of the economic crisis many that leave are doing so to join the army where they have a stable salary⁴¹.

5.2.6. Mobility

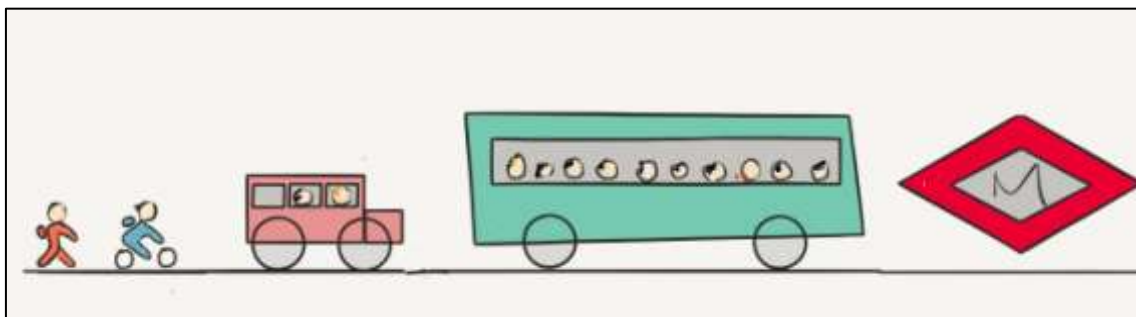


Fig.35. How children that live in 5km radius of the school in the four localities get to school: 51% go walking, 1% go by bike, 34% are taken by car, 3% are taken on the school bus and 12% use public transport.

One of the chief issues concerning childhood is mobility; it is closely linked to how autonomous children are and how they perceive their local environment. As will be seen, the bonding which is established to it is very influenced by the experience of the journey to school. The data we are analyzing is from the questionnaires we carried out in the case studies where we obtained information about their journeys to school. In the table below we considered the data of the children who lived in the catchment areas of these schools, though as will be explained when we see the case studies in detail, in Soto del Real and Alpedrete 60% of the children interviewed come from towns and villages out of this catchment zone. Their journey to school can be summarized in that they practically all come to school by school bus in the first case, (as it is free of cost,) and a

³⁹ From: EUROSTATS 2014

⁴⁰ From the Ministry of Education and Informe UNICEf: la Infancia en España 2014

⁴¹ From article in La Vanguardia Economía 05/03/2014 "Mas de 40.000 candidatos para 2.000 plazas en el ejercito español"

mixture of car (53%), school bus (17%) and public transport (30%) in the case of the private school in Alpedrete.

The experience of this journey for the children inside the catchment areas of the schools varies spatially. The majority of the children analyzed (90%) lived within a 5 km radius of the school, 100% of the children from the district of Puente de Vallecas lived in flats in contrast to the 96% of the children in Alpedrete who live in houses. This is an interesting contrast in perception between a built up environment in the first case and a suburban one in the second. It is interesting to note from the table in fig.36 that the children from Alpedrete are the least in percentage (39%) to go walking to school while as the children from Soto del Real in a similar spatial context have the highest percentage (62%). Another interesting variable is how in an urban context a greater accessibility to public transport influences the data, in Puente de Vallecas (36 %) of the children use public transport. Private transport, cars, seems to be an asset of private schooling.

The number of cars in relation to the population shows how in places within the urban area there are less, and yet how, Tres Cantos in the Metropolitan area has a higher ratio than Soto del Real and Alpedrete further away from the city center, in the regional area.

All of the locations have cycle paths and we see from the data that bicycles are only used by a very small percent of the students in Soto del Real and in Tres Cantos (3%)

Mobility	SOTO DEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS
Nº of cars per 1000 people	482,71	499,34	508,23	319,88 ⁴²
Local train and metro stations	0	2	1	3 and 6 metro stations
% of students interviewed that walk to school	62%	39%	51%	54%
% of students interviewed that go by bike	3%	0	2%	0
% of students interviewed that are taken by car	25%	61%	39%	11%
% of students interviewed	11%	0 ⁴³	0	0

⁴² From: Anuario Estadístico de Puente de Vallecas (77.4411 vehiculos / 242 (Mil) habitantes)

that go by school bus.				
% of students interviewed that use public transport	0	4%	8%	35%
% of students that live less than 5 km from the school.	97%	87%	92%	86%

Fig.36. Table comparing how children go to school in the different localities and the means of transport available

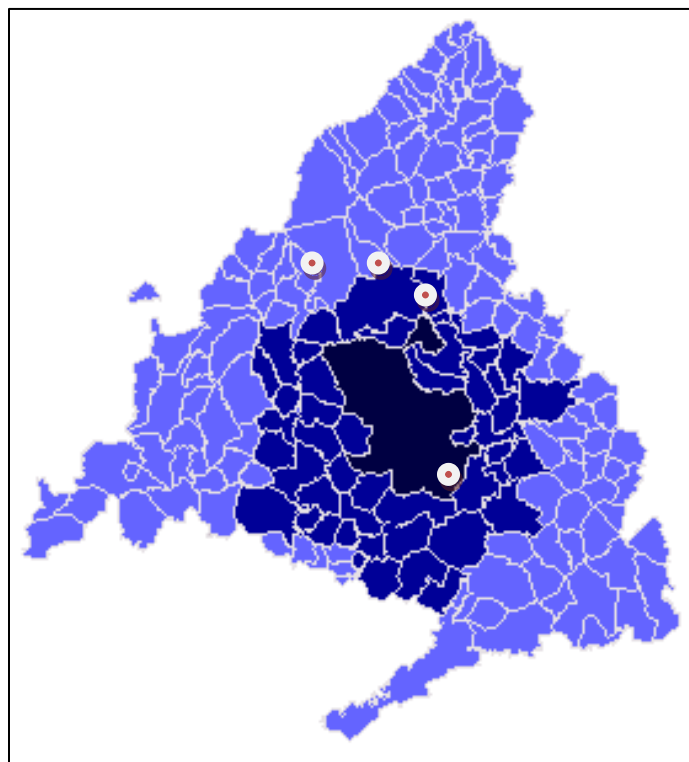


Fig. 36.. Map of the CAM classified into three transport pass areas. The central area is called the urban area. The middle area coincides approximately with so called Metropolitan Area, and the outer area is called the Regional Madrid. (from: El Consorcio de Transportes de Madrid).The red dots (from the top clockwise) are the locations of Soto del Real Tres Cantos, Puente de Vallecas and Alpedrete. Soto del Real and Alpedrete are the furthest north, in the so called regional area, Tres Cantos is the metropolitan area Puente de Vallecas is in the urban area. As we will see these transport zone influence the mobility not only in time but also in expense at the time of the study it cost 6 euros to get into Madrid from the regional area, 2 euros from the metropolitan area and 1.2 euros to move around in the urban area by public transport.

5.2.7. Welfare.

The CAM is one of the richest communities in Spain and has created an extensive network of welfare services throughout the community over the democratic period. The four localities studied have joint municipal and autonomic installations: schools, libraries, health centers, sports centers, all built over the last 40 years. There are youth centers and skate parks

⁴³ The sample of students correspond to those who live in Alperpete; the rest, 59% of those interviewed, come from villages and towns upto 30 km from the school, 17% of which used the school bus.

specifically created to be used by young people, as there is an growing awareness of their need of space⁴⁴, specially so in the villages, where there are fewer recreational activities. At the time of the study the youth centre was closed down because of lack of funding in Soto del Real but has recently reopened fulfilling a municipal 2015 election promise.

As seen in fig. 37. the cultural and sports activities are not as popular among the students interviewed as one would have expected with the amount resources available. Also we see that the lack of shops is characteristic of the regional areas, and the slightly less perception of areas to hang out in the case of the private school, where we have noticed there is less bonding with the local environment.

Municipal and autononimical Installations ⁴⁵	SOTO DEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS
Municipal Sport centres	1	1	8	5
Schools	4	6	16	46
Health centres	1	1	2	4
Libraries	1	1	1	4
House of Culture	1	1	7	3
Youth centres	1	1	1	0
Skate parks	1	1	1	0
Swimming pools	1	2	4	
Do you participate in cultural activities?	14%	48%	18%	9,8%
Do you participate in sports activities?	49%	69%	55%	34,2%
Are there places to meet?	96%	88%	98%	96%
Are there places to do sports?	94%	98%	98%	98%
Are there places go shopping?	30%	57%	64%	90%
Are there places to be alone	81%	86%	78%	85%
Are there places to hang out?	94%	70%	97%	100%
Are there organized sports activities?	92%	84%	96%	92%

Fig.37.. Table showing municipal installations in the localities, percentages of children interviewed that may use them and their gathering and activity places. (The percentages reflect positive answers to the question asked.)

5.2.8. Access to nature

The four localities are, as has been said, are privileged locations in the CAM as all four are in what is considered as green zones, areas where there is a predominance of trees and vegetation, Puente de Vallecas is

⁴⁴ In the last municipal and autonomic elections in 2014 young people were the target of many promises.

⁴⁵ From: Equipamiento Social, fichas Caja España, fuente Ministerio de Educación: Censo nacional de instalaciones deportivas.

considered Madrid's district with the largest amount of trees⁴⁶, and in the interviews the children, from Vallecas, named up to seven different parks they go to besides the two mayor parks located within the close proximity of the schools: the Parque Lineal de Vallecas and the Cerro del Tio Pio, both known as locally as the "*Siete Tetas*" (seven tits) because of their hilly aspect. Soto del Real and Alpedrete are both located in the Parque Nacional de Guadarrama and Tres Cantos in its proximity and that of the protected areas of "El Pardo" and "Soto de Viñuelas". There are numerous developed parks besides the protected natural setting, the Parque del Rio: "*Prau*" in Soto, the Palacio de Mataespesa in Alpedrete and the Parque Central: "*Tres Pa*" in Tres Cantos.

This green context is reflected in the percentage of positive answers we see in the table in fig. 38. It is interesting to note how Tres Cantos, a developing suburb is perceived (as Colin Ward says) as an area which is changing rapidly and therefore has the highest percentage of children that consider that there are many wild areas to explore in contrast to a more consolidated area like Puente de Vallecas.

	SOTO DEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS
Do you have access to natural settings?	94%	94%	92%	76%
Are there developed parks with play areas?	88%	88%	92%	100%
Are there wild areas to explore?	74%	62%	97%	51%

Fig. 38 Table showing perception of access to natural settings. (The percentages reflect positive answers to the question asked.)

5.2.9. Social integration and perception of safety and freedom of movement

The bonding to the local community can be analyzed with the data in fig. 39. Here we find that in Tres Cantos, followed closely by Puente de Vallecas, there is a strong feeling of identity with the community, this is not the case of Alpedrete, which we feel maybe due to the fact that the students do not form part of the local educational community.

⁴⁶ Anuario Estadístico Municipal 2013. Ayuntamiento de Madrid. Las zonas verdes de Puente de Vallecas ocupan el 17,43% del total de la superficie del distrito. La dotación por habitante es de 11,5 m2 de zona verde por habitante, muy inferior a la media municipal.

In Spain family networks are very strong and it conditions where people chose to live. We see that in the case of the New Town, Tres Cantos, this network hardly exists. In the cases of Soto del Real and Alpedrete the existence of this network is probably due to the fact that many of the homes that the children live in were originally the location of grandparent's holiday homes and thus the presence of family members in these localities. This generational link can also explain why they know their neighbours as they have past ties with these through their families.

When analyzing how safe they feel, Tres Cantos is once again the locality where children feel safest, followed by Soto del Real. This data has an interesting gender analysis which will be seen in the case studies: in Soto del Real the overall appraisal is that it is safer than Puente de Vallecas, however in the gender analysis of both areas, we see that girls feel safer than boys do in Vallecas, while as boys feel safer than girls in Soto. This is because women feel safer in urban environments than they do in suburban ones (Muxi, 2014). We see also that the children in Alpedrete and Soto del Real have a greater sensation of being watched than in the more urban environments of Tres Cantos and Vallecas, probably also because the anonymousness of living in an urban environment.

	SOTO DEL REAL	ALPEDRETE	TRES CANTOS	PUENTE DE VALLECAS
Do you feel you belong to your community and that you are appreciated as one of its members?	75%	72%	81%	78%
Do you interact with older people in public spaces in formal or informal activities?	39%	67%	51%	39%
Do your grandparents and cousins live nearby?	45%	38%	10%	36%
Do you know your neighbour's names?	79%	92%	51%	58%
Do you feel safe where you live?	86%	68%	96%	63%
Are you familiar with your local area?	86%	90%	74%	75,6%
Can you go out by yourself?	97%	90%	98%	99,6%
Do you feel you are being watched?	53%	62%	36%	41,5%

Fig.39. Table showing positive perception of social integration safety and freedom of movement. (The percentages reflect positive answers to the question asked.)

The other data is similar in all the localities: they all can go out by themselves and the all feel they know the area where they live well; more so in the smaller communities than the larger ones.

5.2.10. New technologies

As we stated in the introduction one of the features which have made present childhoods different from ones of the past is the influence of new technologies. Recent data on how children aged 10 to 15 are using digital virtual devices is on the whole very high; 95.2% of the children have computers and 91.2% have access to internet. Of these 63% have mobile phones, of which, 90.2 % are older than 15.⁴⁷ We see from this data that internet and mobile phones have over the past years had an increasing effect on the amount of time children play in virtual worlds. This of course has had an effect on how children perceive the real one.

Data on children's life styles in Spain ⁴⁸	Spain
% watch television	63,4
%play video games	22,9
% read	40,1
% do sport	62,4
% play music of go to the theatre	33,1

Fig. 40. Table showing data on children's lifestyles in Spain

⁴⁷ Nota de prensa INE, 25 de octubre de 2013

⁴⁸ From: Anexo: indicadores de bienestar infantil p.58 Informe UNICEF La Infancia en España.

5.3.Spatial Analysis of the Comunidad Autonoma of Madrid (CAM)

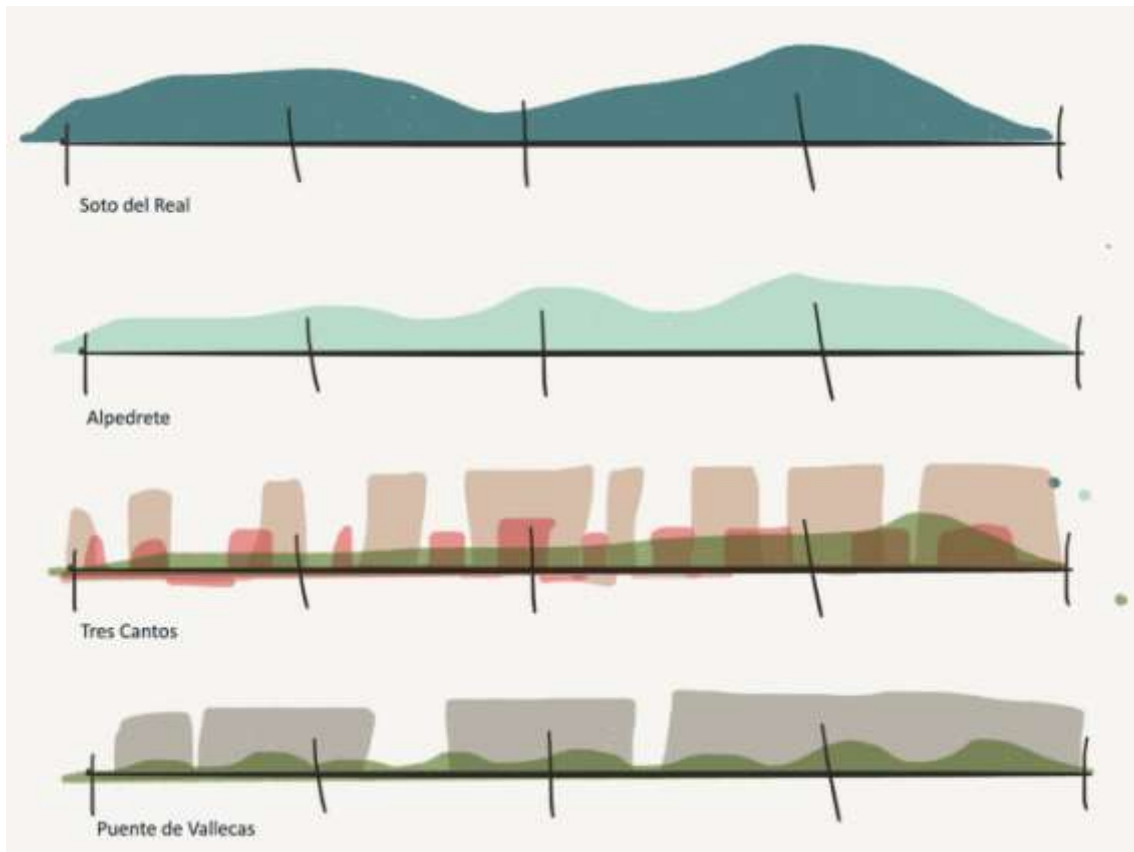


Fig.41. Diagram showing general panoramic perception of the local environments: the first two: Soto del Real and Alpedrete are that of a natural environment with the backdrop of the Guadarrama Mountains, Tres Cantos has a mixture of an urban environment and that of a garden city, and Puente de Vallecas is a dense urban environment surrounded by a developed linear park

5.3.1. The explosion of the city

The new metropolization of southern European urban territories that has occurred over the last three decades is synthesis by the term “explosion of the city”. (Font, 2006). Their characteristics can be resumed as:

- An increase in the population of towns and regions that are increasingly distant from the metropolitan centre.
- A decentralization of industry and tertiary industries to the suburbs
- The increase in housing in these areas due to the high prices of the houses.
- Old secondary housing estates are reconverted into permanent ones.

- Locations along arterial roads creating a new metropolitan landscape which differs from the traditionally compact city.
- The creation of some new centralities.
- Changes in life styles and behaviors

In this sense they are new childhood territories where adult changes in daily life: longer life spans, an increase in the number of single people, more free time, higher culture, new technologies...also influence children's life styles and behaviors: there are far less children⁴⁹, children spend a very large portion of their life acquiring an education in schools, they also spend a greater time indoors playing with new technologies.

5.3.2. The new urban developments in the CAM (city region)

As we will see the different locations where the case studies take place can be understood as part of the city region. Following the 1960's idea of the city region (G. De Carlo, 1962), we find that in contrast with other Spanish autonomous communities the CAM has many of its characteristics: it has a dynamic relation which substitutes the static conditions of the traditional city of Madrid. It has natural and human features that are marked by dynamic hubs of activities, enormous potential for social and economic interactions, vibrant settlements and landscapes, and plays an important role as an engine of national and regional development. However, due to the absence of coordination and planning, population growth tends to result in large suburban areas where the population spills, without a proper coordination of the services and amenities in the region⁵⁰. As a result, pressure on land and natural resources, as well as mobility constraints, have a negative effect on the economy and overall⁵¹. Usually these population spills are located near to old rural centers which combine with specific characteristic of the metropolitan development of Madrid. Some are the municipal administrative centers of the first and second areas that encircle Madrid.

⁴⁹ they were 33% of the population ,now they are 20%

⁵⁰ From: city region definition in Gender Issue Guide: Urban Planning and Design UN-Habitat

⁵¹ From: Informe del OSE 2010

In our case studies: Colmenar Viejo is the administrative centre of Soto del Real and Villalba is of Alpedrete. Tres Cantos used to be part of the municipality of Colmenar Viejo but is now totally independent administratively. All three have characteristics of density and compactness comparable to that of the capital. Decades of metropolitan development have ended up in a polycentric system of medium sized compact towns of 100,000 to 200,000 populations (Lopez Lucio & Garcia Lanza, 2006). We see that many of these centers become focus points for activities for young people though the city of Madrid is still their main attraction.

The urban development is that of towns and villages within a municipal territory, whose planning is supervised by the local town planning council and municipal architects. The regional planning carried out by the CAM: supervises the growth and coordinates the master plans for the growth of the municipalities. (There is no regional plan.⁵²) The first democratic town councils (1979) over these last years have enhanced the local road systems and built new municipal facilities. As seen in the case studies the municipal facilities create important urban networks for the young people, the libraries, sports halls and in some cases youth centers and cycle paths. The new schools and health centers are of joint regional and municipal management and are also new in all of our locations.⁵³ The public transport system of the region is run through the *Consortio de Transportes*, of the CAM, which coordinates the regional bus and train services. We have found that this service, fundamental for the mobility of youth, is strongly lacking in the case of Soto del Real, but in the case of Alpedrete, Tres Cantos and Puente de Vallecas has created a transport network system which has also become an election campaign promise for young people under 26 in the region as there is now (from October 2015) a youth pass for which they can travel all over the community for 20 Euros a month. (Those under 7 can travel free.)

⁵² The only regional communities that have so developed their regional plans are: Andalucía, Cataluña, Galicia and Valencia.

⁵³ Except for in Palomeras (Vallecas) where the schools were built in the 1960

5.3.3. Suburbia

The CAM's suburbia is different, as we will see to Anglo-Saxon models, though it is inspired in the American suburban dream there is a spatial separation between home and work, and of consumption and production (Dovey, 1992) it has local characteristics.



Fig. 42 the built form (different housing types) in around the schools in the four different localities in: Alpedrete it is one family home a residential area , Soto del Real there is a mixture of family homes and village buildings, Tres Cantos has seven floor flats mixed with garden city housing cooperatives and Puente de Vallecas flats between thirteen and seven floors in height.

They are located in areas which have undergone recent urban developments which can be classified into different types of suburbia:

Soto del Real and Alpedrete are small villages where summer colonies⁵⁴ were located in the 1960 economic boom. These colonies and some newer estates from the 1990 for permanent houses have what Colin Ward calls “plot land” characteristics: usually one family home built by the owner over a period of time as an investment and as a second home in a plot of land part of a building estate surrounding a traditional village in a beautiful natural setting. The rural villages themselves have gone through a process of gentrification the old houses have been pulled down and substituted by expensive gentrified versions of village homes. They still have a ring of small urban public spaces with pedestrian streets and plazas where the children feel free to move around in comparison with other city like contexts.

Puente de Vallecas is now a district of Madrid was originally a suburb of Madrid in the early nineteenth century, and was also known for its third world slum areas. It underwent an urban renewal program under the “Remodelacion de Barrios” Policy of the 1980’s aimed at clearing the slums and creating new infrastructure of roads and services.

Tres Cantos is a 1980 model of a Spanish New Town inspired in some extent on English ones but with heights and densities more similar to third world speculative housing schemes. Built in three phases, the first phase was planned as a high rise city zoned into residential, recreational and industrial areas, the second phase was re planned to garden city principles of low rise housing schemes and with schools and social services. The third phase which is now under construction has gone back, however, to the original first phase model: high rise high density residential blocks.

⁵⁴ Summer colonies were holiday estates of second homes of much of Madrid’s middle class.



Fig.43. Photograph from the newspaper “El Mundo” showing how the New Tres Cantos was being developed in 2011. (Surprisingly enough in the middle of the housing crisis.)

5.3.3.1. The Homogeneity/ Variety

As will be seen in the case studies all four locations are victims of a lack of identity common to modern urban environments (Butina Watson & Bentley, 2007). A regional and local identity, also called character⁵⁵, is hardly present. New technological advances have made possible building solutions and techniques in which the context (relief, climate and natural resources) no longer have influence on the built form. Identical houses, street and plazas can be found in places which have very different local contexts. This also reflects in children’s play spaces and how they use of these environments (Woolley & Johns, 2001). There are numerous examples of **kit parks** identical to parks all over the world in all the localities. (Fig. 44)

For this reason we see that in many of these suburban setting what is called tuning, similar to car tuning of the exterior takes place.

“It is important in suburbia to mark off your territory as your own. Hence the variety...One of the clearest demarcations of power, wealth and influence in the urban landscape has always been the

⁵⁵ In British landscape design character is the term used instead of identity to avoid confusion with recent nationalistic identity claims.

ability to invest one's living space with meaning - to literally occupy, define and decorate ones surroundings.” (Baker, 2009, pág. 19)

Graffiti made by children can too be seen as in this sense. In all four localities Graffiti are present in special hideaway places: under bridges, alley ways, abandoned buildings...Though very affirmative it has been found not very popular with the children interviewed.

Gentrification and disenfranchisement of traditional villages and urban spaces due to speculative and commercial interests change children's possibilities to play in public spaces. Older children are seen as delinquents and are removed from view in much the same way as tramps, removing public benches and places for them to hang around. (Beundermann, Hannon, & Bradwell, 2007). Traditional public water fountains are vandalized by bar owners so that people buy water in their bars.

In many of the new suburban estates everyday life activities encompassed by being able to walk or use public transport are very difficult.

“The compactness of a neighbourhood does not exist in the suburbs and the possibility to move around on foot also disappears. Public space has poorly designed walking routes to everyday places, the sidewalks are narrow, there is no public transport and there is a lack of street furniture ... “ (Muxi, 2014, pág. 34)

5.3.3.2. Adaptability:

Barker argues (in the case of the British) for suburbia in that it is in a continual process of adaptability to changing times and uses. He describes how the front gardens have disappeared and become parking spaces, how there are small businesses in front rooms and how garages are used as storage space. The process is carried out by the user with far more flexibility than would be possible in a mass housing schemes.

In the suburbia of Alpedrete and Soto del Real there is also this continual process of refurbishing : the exterior usually, because of poor design, makes necessary “make do” insulation and security solutions, as numerous extensions which are built on to the existing structure as seen in the photographs in the case studies. The houses are usually much

bigger than is necessary so there is a continual quest of what to do with this extra space.

“While household sizes have been shrinking the house sizes have been expanding, largely due to the explosion of informal living space in addition to the living and dining areas. There has been a progressive segmentation of space fueled by a desire for meal areas, games rooms, media centers, studies, bars, ensuites, dressing rooms, parent’s retreats and courtyards. In order to get a place all their own parents are retreating from their families into hedonistic suites of rooms that would house an entire family in most parts of the world.” (Dovey, 1992)

5.3.4. Perception of Time:

Time has a different value in the suburbs to that of a city. More time is necessary to move around more as there are bigger distances to cover (Muxi, 2014), the mornings are very quiet as there are hardly any people in the streets because they are all at work or in school, afternoons are characteristically suburban as these areas come to life usually with the presence of children.

“Regarded as childhood idyll, the suburb is at its best in midafternoon. It is quiet and still and the only sounds are the sounds of childhood... it is the child rearing sector of the city: its nursery.” (Ward, 1990 (1978))

Similarly children raised in the suburbs are more conscious of the seasons: the winters are secluded and summers full of outdoor life.

5.3.5. Public Space:

5.3.5.1. Playgrounds

As said in the introduction the present study focuses on the space between the school and the home: public space: town centers, school playgrounds, playgrounds in parks, play spaces in public spaces, and skate parks.

“Play is the activity that is most practiced in these spaces, children will always play wherever they want to... So children will play even where society provides either poor quality spaces or no spaces, or tries to stop children playing.”
(Woolley & Lowe, 2013).

When we recall our own play activities of the past, we recall we were allowed to play everywhere, you were told to go outside and come back for supper. However as we have seen there is an ever increasing demand for specific play grounds in present societies. Originally designed to fulfill the necessity for children to move about freely were characterized these into mini gymnasiums, called **“fixed play equipment”** play areas , which gradually developed into the kit fence carpet playgrounds, described by Woolley (Woolley & Lowe, 2013): kit because they come in mountable kits (in Spain imported practically intirely from one Danish company), fenced, to stop dogs going in and small children escaping out and carpet because they have rubber carpets so as to prevent children scraping their knees. This was, and still is, believed to be better for children’s safety but the evidence does not support this (Ball and Boehmer-Christiansen, 2002). Fixed play equipment can be really good for children, and fun, and there is evidence of the many ways in which it can help with physical development (Frost, Brown, Sutterby, & Thorton, 2004). There are numerous examples of these play areas in the parks the children in the areas we have studied as there are also some of how children adapt the environment to create play spaces.



Fig 44. Kit fence carpet playground in Madrid. (from. Internet)

5.3.5.2. Teenagers' use of public space

“urban youth are increasingly defined as “undesirable” occupants of public space, and their access to it is limited, is a function, in part, of privatization trends, but also negative media images that portray young urban males as primarily dangerous, and young urban women as primarily vulnerable (with obvious racial and gender overtones) (Beundermann, Hannon, & Bradwell, 2007)



Fig 45. In the city of Madrid the spaces were young people meet up to drink are mainly parks near to tube stations. The Photographs are downloaded from internet.

“Studies on teenagers suggest that the space of the street is often the only autonomous space that young people are able to carve out for themselves” (Sketon & Valentine, 1998, pág. 7)

During adolescence there is an increased need, compared with younger children, for social interaction (Gibson, 1978) (Clark & Uzzell, 2006) Indeed socialization appears to be more important than the natural environment, and thereby possibly any environment. Thus the main interest of teenagers appears to include socialization with peers, together with action and excitement for some (Kaplan & Kaplan, 2002).

It has also been suggested that young people are often invisible in public open spaces of the ‘fourth dimension’ beyond those of home, school and

playground and that often only 'token spaces' are provided which do not meet young people's needs and aspirations. (Mathews, 1995) (Mathews, Limb, & Percy-Smith, 1998)

The street has been identified as a popular place for teenagers who meet up and 'hang-out' in chosen or found spaces. Yet the perception of such hanging out can be problematic for some, presumably as a result of a lack of understanding of the importance of the social nature of teenagers' 'play'. In this way the play of adolescents and teenagers can be understood to be generally less active than the play of younger children but with some resonance to 'less structured play, including walking, talking, sitting and watching' (Woolley, Armitage, Bishop, Curtis, & Ginsborg, 2006), as observed in some primary school playgrounds.

Indeed 'unstructured' activities in public open spaces are part of growing up for young people (Beundermann, Hannon, & Bradwell, 2007). Young people thus need to feel that they are accepted and welcome in public open spaces, rather than being treated with suspicion, and adult attitudes and behavior may need to change to facilitate this. Meeting up with friends and hanging out are common teenage activities in the outdoor environment for many.

5.2.1.1. Contested spaces

- Skateboarding



Fig 46. Photograph of Skate Park in Soto del Real (photograph by author)

Skateboarding was invented on the west coast of America by surfers who wanted to recreate the feeling of riding a wave when the surf was flat. They transferred their talents and interests onto land using empty swimming pools and other elements in the landscape. One of the most famous skate spots in England is the Undercroft on the South Bank of the River Thames in London. The choice of this as a skating place was identified by Colin Ward in the 1970s (1978). Forty years on from Ward's book, this urban open space continues to be extremely popular with skateboarders and has been an icon of skateboarding culture in London. (Woolley & Johns, 2001)

In our present globalized world we have found that some of the children we have interviewed also like to practice it. There are two types of skateboarding, in places like Soto del Real, Alpedrete and Tres Cantos there are skate parks are provide by the municipal authorities for young people usually in places where they do not interfere with the noise they make. Puente de Vallecas has no official skate parks, though there is the Madrid Rio Park in Madrid where many go. We have seen from the interviews that skaters feel that they have out grown their local skate parks and like go to visit ones in Madrid or in other nearby villages. This is also a global characteristic of skaters: moving around the territory. (Woolley & Johns, 2001)

The other type of skateboarding, usually seen as a nuisance and dangerous, is the one that takes place in the street. Some skateboarders like to skate in the street using the different elements within the urban landscape such as steps, ramps, kerbs and handrails, contesting adult authority over space and which have called for design solutions to prevent children skating here like in the plaza around the town council in Tres Cantos with special pavement. The other localities we have studied do so putting up signs which forbid it to take place.

- Graffiti:

Like skate boarding, we find graffiti is also a contested globalized youth activity.

“Graffiti writing and hip hop, as they originate in 1970s among youth in the devastated landscape of the South Bronx, attracted attention, in part, because it appeared to invert this relationship. Observers described the rise of these cultural forms as an effort on part of the marginalized and powerless young people to inscribe their living space with meaning against high odds, and in response to the brutal and destructive processes of neighborhood decline, unemployment, crime drug use and violence (Kelley 1997) Rap music, for example, was seen to create a place from which young people could identify and target the negative social impacts of these problems and challenge their source (Rose, 1994) Graffiti writing on the other hand, was seen to provide a symbolic means of escape for young people who might otherwise feel trapped in the geographical and social confines of their neighborhoods (Cresswell, 1992). Taken together these various forms of cultural expression and politics were thought to provide means for youth to establish unique identities in an urban setting while also drawing attention to and at times, resisting publicly assigned meanings to their lives.” (Breitbart, 1998, pág. 306)



Fig. 47 . Photograph of a wall of an abandoned building in the country side used as a canvas for graffiti. Graffiti and skate parks are a continual source of conflict with the young. The first is seen as an act of vandalism and the second as one of noise. (Photograph by author)

5.2.1.2. Gendered space use

“The suburban home, constituted as a gendered protected place of rest and consumption, was contrasted with the strife and work of the male dominated city.” (Dovey, 1992)

This modern domestic segregation lead to women, being once again as our Arab ancestors were, located inside the protected space of the home, (Muxi, 2014) and to ideas that girls perceive interior spaces while as boys do exteriors. (Hart, 1979). In classic studies on the use of public space the subject was normally working class men. Girls were invisible on the street and were located in their bedrooms. Susan Sontag criticizes the famous book “Growing up absurd “by Paul Goodman in this sense for Goodman only talks about the presence of young men. (Sontag, 2012, (1975))

Recently we see that this is shifting. Women are adapting, as children do, to these suburban spaces by: the use of the car, they are “Taxi mums”, by buying in bulk and in shopping centers and also by the influence of the new technologies, as are mobile phones and internet, which open new social windows and work opportunities for them so they do not feel as alienated from their surroundings as they have done in the past. Girls too are participating in a new kind of culture which has come about by the globalized context of internet.

“In the early 1980s ...Girls leisure was more restricted than boys, they were often unable to engage in spectacular leisure activities which were dirty, dangerous and hedonistic, such as motor cycle riding or hanging out in urban streets, girls spent more time in the home, supervised by parents, unlike boys, girls leisure was not structured by the move from school to work but by their relationship to men. The studies also argued that for the majority of adolescent women the main objective was to attract a boyfriend and femininity was constructed to secure a future married life (Griffin 1985) (chapters in the book demonstrate that there is now a much broader consideration as to what women do and what constitutes the “distinctive elements of their cultures.” (Sketon & Valentine, 1998)

Fear is a common perception about teenage girls; it is a common perception that there is a need to take precautions, especially at night. It

is more common to see women alone in town centers than alone walking in the countryside; young women go window shopping in order *“to see friends, to hang around and in their words, to have somewhere safe to be”* (Pierce, 1998). For this reason girls tend to become totally invisible in the suburbs as there are none of the traditional places where women meet. We find that there are hardly any local shops or the ones there where are gradually disappearing in favor of the shopping malls.

“Most people condemn malls however they are closely linked up with the gender politics of car ownership and working mothers juggling jobs, children and shopping”. They have turned cities inside out and become the new nodes of growth; in its extreme is Edge city. Women feel safe in shopping malls...” (Baker, 2009)



Fig. 48. Two teenage girls attending in disguise a **Cosplay** event in Madrid. Cosplay is part of the globalised youth culture which originates in Japan where teenagers dress up as characters from Manga and Anime Comics.

5.3.Schools:

Of the eight schools that have participated in the study 6 are what we consider **local schools**, that is, schools which are attended by children who live in their neighborhoods. The other two are schools where children have to be transported: one is a school in a university campus for the families of the personnel of the campus which bring their children to school every day from different areas in Madrid, and the second is a private school where the majority of the children are from middle class backgrounds and come nearby towns.

Our interest is focused on local schools because the relationship the students have with their local environment is easier to circumscribe and compare in our study. We find, that the school, itself, is also part of the vision they have of their local environment as they spend approximately a third of their day in this institutional context. Our interest lies in the use of the public space of this local environment (Leal Maldonado & Rios Ivars, 1988), as these schools create a social network transposed into spatial relationships with its surroundings. As noted in a study on a suburban residential area in south England in local schools personal knowledge of others allows mitigation of ethnical rivalries, and hostile spatial borders created by these rivalries are crossed. The study notes, on the other hand, that young middle class people who attend schools in which there is small social mixture, lack knowledge of their local environments and feel less safe in it. (Watt & Stenson, 1998, pág. 262)

Also, recent empirical studies show, despite postmodern claims about the declining significance of local neighborhoods, young people identify with local places (Watt & Stenson, 1998, pág. 252) These, as we will see also in our case studies, “can be somewhat confining and localist ... and can begin to signify small spatial horizons as is the case of young white people which can include a strong identification and pride in place.”

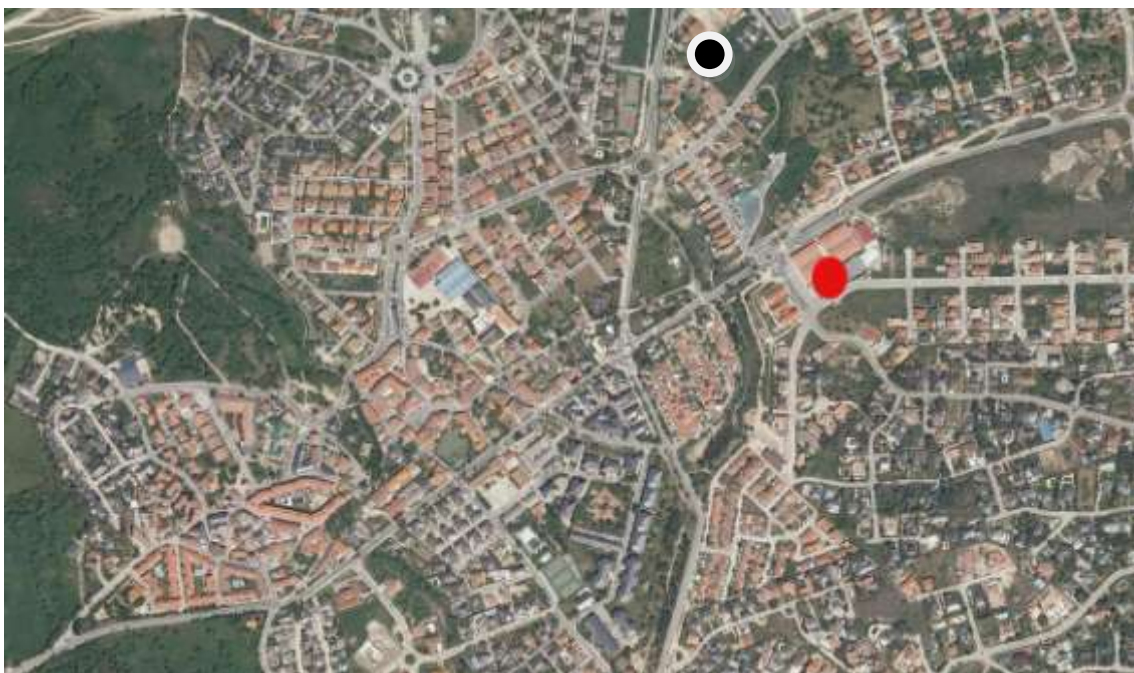
Local Schools can be tools to awaken landscape awareness in young people as a condition for true participative democracy on a local level⁵⁶ and is one of the aims of our action research proposal.

5.3.1. Location of schools

As explained in the methodology the location of the schools is due to the snowball sampling technique used. The first school in our study was located in the Pedriza National Park in the primary school of village of Soto del Real, the next were in the Palomeras district of Puente de Vallecas in the city of Madrid, a primary and secondary school, and these followed by secondary schools in Alpedrete and Soto del Real and Tres Cantos. The last case study case: study 8 was undertaken six years later with the same students that had intervened in the first case study, in the village of Soto del Real.

5.3.1.1. Schools in Soto del Real

- CEIP Chozas de la Sierra



⁵⁶ From the conference "Planificación del paisaje a escala local en los Países Bajos" Niek Hazendonk. Arquitecto y paisajista, in the International Seminar: "seminari redescubrir el paisatge del món local" Obseatorio del Paisaje Olot 2013



Fig. 49. satellite and aerial views of Soto del Real from 2007 and 1942 respectively. The black dot corresponds to the primary school and the red one to the secondary school. As seen in the old aerial view the schools are located on the outskirts of the old village.

CEIP Chozas de la Sierra is a primary school, built ten years ago in Soto del Real, outside of the village in a new residential area. The school is attended by children: 3 to 12 year olds. It is one of the few in the north of the region which has schooling preference for children with motor and learning disabilities so it has special ramps and commodities to allow their mobility.

The children start school at 9:15 stops for lunch at 12:45. A third of them go home for lunch, the rest have lunch at school and go back to class at 14:45 and finish at 16:15. After school there are many after school paid for activities so the school grounds are open till they end (20:30). Many children make use of this space and stay on and play after school (with some sort of adult supervision, out of the school's responsibility). The playground is very basic: there is a sandpit, there are four ash trees which children climb after school hours, and there is a football field which is also a basketball court and high metal fences all around. The hard paving allows for other activities than ball such as skating... Also there is a stream which crosses through the middle of the school grounds, and though it is covered at floor level by a metal grid, it can be accessed from both of the school's entries (fig. 52) and is also a favorite play area for the children after school. The school is bonded to the village in that it is open after school hours run as a municipal service for language learning, skating and music activities for children and adults of the village. The playground is therefore open and many parents stay on in the school grounds after school so the children can play and the parents can socialize.



Fig.50. The School, the playground and a view from a classroom window. (Photograph by author)



Fig. 51. An abandoned discotheque building next to the school playground, which became a hide out for young people and was recently pulled down. (Photograph by author)



Fig. 52. The access to a underground river which runs underneath the school's playground and where children like to play after school. (Photograph by author)

The school is surrounded by a new housing estate with single two storey houses with fenced off gardens facing the streets lined with trees. The village is in 20 minutes walking distance and there is a small shopping mall 10 minutes away. Most of the children are taken to school by car, specially the younger ones. The older ones (10 and above) sometimes go to school by bicycle, there is a cycle path nearby but they have to cross a main highroad to get to the school, so many go to school walking as it is thought to be safer. From the school the children can view the surrounding landscape of the Guadarrama Mountains and the Pedriza

- ISE Sierra de Guadarrama

This too is a new secondary school built in a new residential area of Soto. It is attended by 12 to 18 year olds, and sometimes older students, not

only by those who go to the nearby primary school of Chozas, but also by those who attend the old primary school in the village and students who live in the nearby villages of Manzanares del Real, Miraflores de la Sierra and Guadalix de la Sierra and who come to Soto on the school buses as there are no institutes in these villages.

The students start class at 8.30 and have a small break 20 minute at 11.30 after which classes continue to 14:20. Most of the students go home and a few stay on for extra classes in the afternoon, until this year the school did not have a lunch room. The students who stayed on in the afternoon to do extracurricular activities eat at the nearby shopping mall or have snacks in the school's cafeteria. The school grounds are closed after school hours, and are only accessed by those who have special permission or do extracurricular activities.

During the 20 minutes recess older 15 year old students are allowed to leave the school grounds and usually stay in the whereabouts taking small walks or talking. The surrounding landscape is similar to that of Chozas primary school, yet the proximity of traffic junctions have made necessary the creation of safe paths for children to get to school. As seen in fig. 36. the local children mainly go walking, some go by car and very few go by bicycle.





Fig.53 Photographs of the Institute by the students Pablo, Rebeca and Daniel as part of their research

5.3.1.2. Schools in Puente de Vallecas

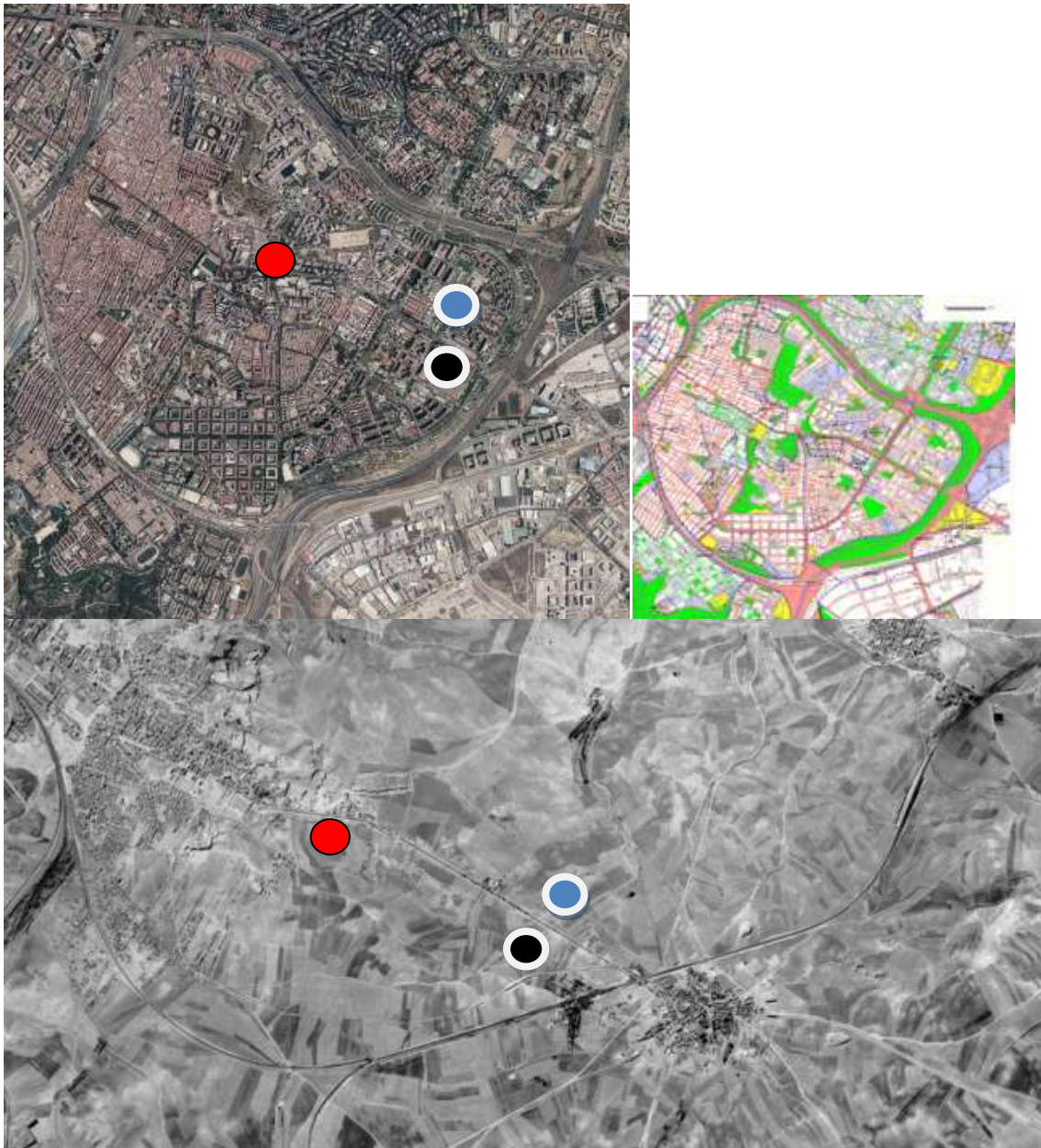


Fig. 54 Satellite, master plan and old aerial view of the Puente de Vallecas. The black dot is the location of the primary school, the Blue dots is the location of ISE Antonio Dominguez Ortiz and the red dot is the location of ISE Tirso de Molina.

○ Saenz de Terreros Primary School

The school was one of the first primary schools in the area of Palomeras, of Vallecas, at the time (1968) still a slum area. The school, however, was part of what was known as the “Colonia Sandi”, an estate built by a housing cooperative run by insurance workers. The school is named after a famous pediatrician who worked in Vallecas; its building followed the

models of modern architecture schools of that time⁵⁷. It is a small school, has 16 classes: 2 per year. It has special programs for teaching children with special needs, due to a high percentage of immigrants and Romanis.

The school timetable is similar to that of Chozas in Soto del Real, though here many of the children at lunchtime eat on the school premises, though Palomeras has changed dramatically from when it was a slum area, there is still a very important working class population which has been hit very hard by the economic crisis and the school's lunch service is important for the children's wellbeing.

The landscape is that of a much built up environment of high rise flats, dated from 30 years ago, when an important urban refurbishment took place⁵⁸ to replace the slums. A lot of the original population moved out and the new population that came to live in the area found recently built health, education and sport facilities as well as a new tube station.

What was most important for the children of the area a park: "El Parque Lineal of Palomeras." After school the school grounds remain closed so the majority of the children go to play in the park. The park has a core layer made from the rubble of the old slums and creates an artificial hillscape barrier to Madrid's second most important ring road: the "M-40". From these hills a view of the motorway and the old village of Vallecas and its industrial area can be seen. In the background is the Cerro de Almodovar, an ancient arab look out post which guarded the access to the road to Valencia, and what is now called the Avenida del Albufera. (Fig. 86.) There are many special park areas created for smaller children within the park, kit fence carpet parks. (Woolley 2007). The older ones, 11 year olds, begin to go out by themselves and explore new places and meet in groups of friends. There are a high percentage of these children that go straight home and play in their bedrooms.

⁵⁷ As of yet there are no studies on this type of architecture in Madrid, though it has been studied in earlier periods in the nearby school of the "Poblados Minimos" in the thesis: Rodríguez Méndez, Francisco Javier (2004). *Arquitectura escolar en España : 1857-1936: Madrid como paradigma*. Tesis (Doctoral), [E.T.S. Arquitectura \(UPM\)](#). The department of education of the CAM is in charge of designing the projects and in the 1960's it was part of the Ministry of Education.

⁵⁸ The reburbrishment "la rehabilitación de barrios" will be futher explained in "Madrid new urban developments"



Fig 55. Collage of photographs of classrooms and playgrounds Saenz de Terreros Primary School

- IES Antonio Dominguez Ortiz Secondary School

Near to and built around the same time as the previous school the previous primary school and attended by children from this and the surrounding local schools is the IES Antonio Dominguez Ortiz. It has a similar time table Public Secondary Institutes in Madrid.

Situated in a very high density area of Palomeras Altas in the Puente de Vallecas District, the proximity of the Parque Lineal park, as was the case with the primary school children, plays an important part in their relationship to their local environment.



fig. 56 photograph of the fence surrounding the IES Antonio Dominguez School used as a billboard of school activities.

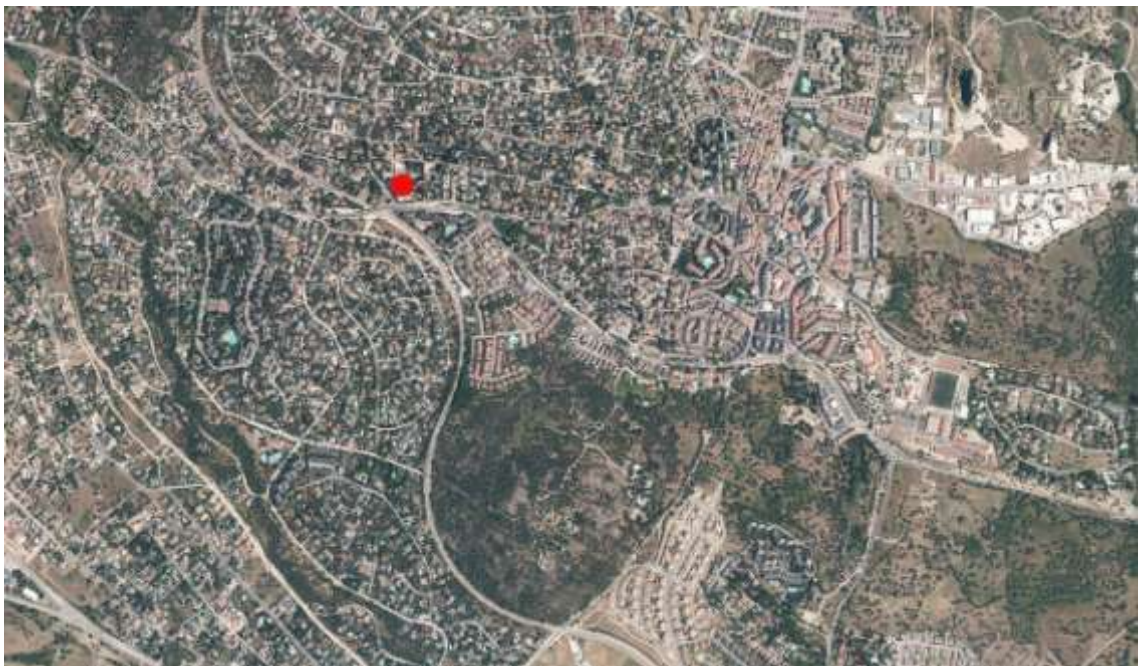
- ISE Tirso de Molina



Fig.57. Photograph of the school and school entrance foyer. The school was hijacked by graffiti artists one weekend; they painted all over the walls and windows as can be seen in the graffiti in the corner.

This is a historic school in the district of Puente de Vallecas, founded in 1968, the present school building dates from 2010. The design of the school tries to fit in with the also new postmodern red brick architecture reburbishment of the area⁵⁹. It is situated on the historic street: Avenida de la La Albufera and within walking distance of the tube station “Buenos Aires” and important Puente de Vallecas places such as the “Estadio del Rayo Vallecano” Football grounds, the “Mercado de Vallecas” and the “Bulevar”. There are also two parks, one known as the “Siete Tetas” or “Cerro Del Tio Pío” and the “Parque Azorin” both on a hilly terrain from which the most spectacular sunsets of Madrid and its surrounding landscapes can be viewed. The school is attended by children with immigrant backgrounds especially South American. There are also Romanies that come to school from an area of Vallecas known as “El Pozo”.

5.3.1.3. School in Alpedrete



⁵⁹ See the refurbishment Project in the Madrid’s new urban developments

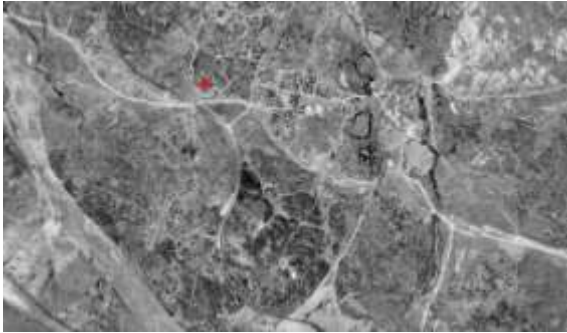


Fig. 58. Showing two satellite aerial views of the schools location in 2007 and 1946 respectively.

The Village of Alpedrete is in very many ways similar to the village of Soto del Real. As explained over half the children interviewed came from locations up to 30 km from the school. This is one of the reasons we could not consider there was a bonding with the local environment let alone with the village of Alpedrete. The school is located in one of the oldest housing estates that were built in the 1960s and next to the train station which was a royal stopping place to have access to the hunting grounds and castle of Mataespesa.



Fig. 59. Photograph of entrance foyer and flyover just outside the school gate which provides a shelter for the older children when they leave the school at lunch time and hang around in the whereabouts. Also crossing through it one enters the train station.

- The Montessori School

This is the only private school studied in the research and has recently become a chartered school for 3 to 18 year olds. It is of interest because it follows the Montessori system adapting it to modern educational system and is bilingual, teaching the British curriculum, which like the Montessori,

is based on practical education, where thinking, analysis, investigation and problem solving are its keystones. (Dryer, 2016)

Built in 1997 The Frensos school building is the secondary school's premises. It used to be the communality center for the 1960 housing estate of Mataespesa, and was refurbished into a school building so it still has some of its vestiges: stone granite walls and a peculiar distribution around a courtyard. The influence of the teaching system can be seen in the numerous drawings and studies hanging on the corridor and classroom walls, as are bright yellow colours of the doors, chairs and tables in the class rooms. The children wear school uniform.

Being a private school it has a slightly different timetable to state schools, it starts at 8:45 and finishes at 16:40, and there is a 25 minute break in the morning and 55 minute break for lunch. The students are allowed to leave the school at lunch time and those who do usually hang around in the area and have a sandwich.

There are two playgrounds, one with a basketball court, another with a stairway where the sit and talk. Most of the children come to school by the school bus or public transport, the Alpedrete train station is just outside the door. It has a 30 km catchment area. As said this influences the amount of time that they have with their environments and the friends they have are usually ones from school, so the school becomes a meeting place to do things after school.

5.3.1.4. School in the Universidad Autónoma de Madrid: CEIP Principe de Asturias

This school was founded in 1981 as a part of a United Nation's project to install schools in university campus as a service for the people who worked here. In 1986 it became part of the Madrid's official state schools and was attended by the children of university workers and other nearby institutions as there is no housing in the area. The children come to school by car. It is a small school, similar in size to Chozas and Saenz de Terreros. The nearby university has influenced the school's educational program where pilot educational projects serve as a training facility for teachers in the nearby education faculty.

The school is in an open and pollution free natural setting. The time table is similar to the other state schools, and there are extracurricular activities after school

5.3.1.5. School in Tres Cantos: IES Pintor Antonio López



Fig. 60 Satellite and aerial view of Tres Cantos in 2007 and 1975

This institute is located in an area of Tres Cantos which was developed in the second phase of the new town master plan and which incorporated garden city traits to its design. There are several row housing cooperatives in its proximity, the avenue on which it is situated: Avenida de los Labradores, has numerous schools, sports facilities and a library, and Tres Cantos's largest park "El Parque Central" (El 3PA). The shopping mall and town council are located west of this axis in a more built up residential area, to the east is the industrial zone which has important mass media industries like "El Grupo Prisa", and clean industries like "Danone." Yogurt industry.

In the schools web page it describes the community of Tres Cantos as having a relatively high social standing and education. There are close links to the community services as these provide many of the extracurricular activities for the school such as: swimming, tennis, basketball, football, hockey as well as the library installations in its proximity. The institute runs similar timetables to the previous ones described and in the afternoons is an official language school, open to public to learn French, German and English. This creates the bonding with the community described before in the case of the school of Chozas's extracurricular activities.

Part 2

6. Case studies



Fig 61. Young people in a landscape, by author

Case Study 1: Drawing the Pedriza National Park



Fig. 62. Collage of photographs of the excursions by the two schools. (photographs by M. Pilqueman, A. Bravo and author)

Case Study 1: Drawing the Pedriza National Park		
Schools:	Chozas de la Sierra. Soto del Real	Sainz de los Terreros, Palomeras, Vallecas
Age range:	6-7	6-7
Nº of students	22	50
Location of study:	La Pedriza, National Park Madrid	
Aim and methodology:	Learning through experience of a visual investigation and participation in a group experience of a natural landscape. Landscape is analyzed decomposing it in to layers and using ILE methodology.	
Tools:	Google Earth film of virtual journey to the Pedriza	Power point of landscape layers of Pedriza
Results	18 drawings and 4 group interviews. While the children were drawing in the classroom what they had experienced. Photographs and video recordings of the experience	100 drawings. (approx. 3 / child: one at the school beforehand, one at the Park and one finished at the school afterwards) and a general 20 minute interview at the Park while the children were drawing
Analysis	Classical: Piaget "stage" interpretation of drawings of special knowledge age group. Tables in which Item count in different layers to establish a possible comparison between students, classes and schools	
Conclusions	This Introductory study was developed to analyze results between schools from different locations Obviously the local children knew a lot more about their natural landscape than the children from Vallecas. The success of the experience emphasizes the necessity of this type of learning.	

Indroduction

This was the first case study to be carried out. It was located in a natural landscape, inspired in the Institucion Libre de Enseñanza's (ILE) trips to this same spot, (Ortega Cantero, 2013)The Pedriza, with children at the beginning of the previous century. At the present time it was supervised by Concepcion Sanz, professor in geography of the UAM (Autonoma University of Madrid), expert on landscape awareness (Sanz Herraiz, 2000). It was a small empiric study on how children value landscape, which developed into a DEA (a guided investigation project). The methodology was an adaptation of the panoramic layer reading methodology which is used in the department of geography of the UAM adapted to the needs of small children. Two schools from two different

contexts participated in the study so a contrast in perceptions between local and city children could be established.

The first sequence: experience



Fig 63. Both of the schools had prepared the outing to the Pedriza with project work in class. The local school “Chozas de la Sierra” prepared scrapbooks in which they collected specimens and pictures and also made a mural in the classroom with an exhibition of things they had collected. Before the outing the children looked out of the window where they could see the mountains they were going to visit.

The experiment followed the sequence described in the methodology: experience, analysis and appraisal. The first part experience took part in the schools and the National Park of the Pedriza. In the schools, the importance of the experience of scale was described using the film made with Google earth to see the location of the park with in relation to the

school and also looking out of the classroom window with binoculars where they could see the different layers which composed the landscape we were going to see in our visit.

Film and Power Point

In the introductory phase Google Earth was used to make a short film about a journey from out of space to the city of Madrid and then to the National Park. As can be seen in Fig. 64, the global and technological advances have made tools for visual experiences in the classroom very accessible. It is an augmented reality.

The ILE’s methodology is more in line with the use of these tools than present systems, which consist of memorizing concepts from text books. These new tools facilitate learning through experience and participation where the virtual world comes into contact with the real one. The teachers who participated in the study were familiarized with the methodology and having participative classes where the children worked with projects rather than text books. The access to computers and internet was beginning to be introduced into the class room. There were no digital blackboards as there were six years later when the last Case Study 8 was carried out with the same students.



Fig 64. An illustration from the study “La experiencia del Paisaje, metodos para su valoracion” by the author and Concepcion Sanz as tutor. (Department of Geography, UAM 2009.)The film was a bird’s eye view, the in this study children in this study who viewed it are use to these objective types of perceptions were the child is no longer the protagonist as he is in classical story telling images. In this type of images there is a central perspective and an ego centric view point the child becomes a protagonist or a hero. It inspires action while as in the first he is a spectator. (Tuan, 1977, pág. 28)



Fig 65 . The school Saenz de los Terreros from Vallecas prepared the excursion with a general introduction to what landscape is. They were interviewed to find out what they thought a landscape was, the results of this interview are the word cloud and pictures they drew Fig. xx. They were also shown a PPT of the Pedriza National Park and taken for a walk in the Parque Lineal next their school. (Photograph by A. Bravo)



Fig. 66. The PPT was of 8 slides which described the layers and elements present in those layers, the images were found images from the internet. This tool was used in the second school.

The structure of the PPT followed a layer analysis which was used in later studies. It is initiated by a holistic and panoramic view in which the layer concept is introduced: the core layer the earth, than the water, life and human presence. In the case of the Pedriza it has very special character: the granite core layer and its different sculptural forms, the water layer with the lake, river and snow being protagonist, the different life forms and how human presence shapes this landscape. The action research process we developed through the case studies made use of this PPT structure developing it more in each study and adapting it to the different landscapes. We found in the second study we introduced a new layer, air, which helped explain metrological aspects which were present in the landscape. The human presence layer also grew in attributes when describing an urban landscape.

Visit to the Pedriza National Park

The structure of the outing was a walk in the park in which they were going to be investigators who had to observe the different things they saw on the trail, have a picnic, play some games and draw their experience. In the case of the first school, Chozas de la Sierra, the walk was on a relatively level trail along the river bank as one of the class members had to be pushed in a wheelchair; the teacher made a point that he should be able to participate in all the activities. The other school separated into three smaller groups as it was comprised of 50 children. Some of the children were frightened of getting lost as, for most of them, it was the first time they had been in a Natural Park. This fear was probably due to the parent's concern, as I was told by the teachers; some of the Romany families who attend the school rarely allow their children to go on school trips.



Fig 67. Photographs of visit to the Pedriza National Park by the two schools in the spring of 2007 and 2008 respectively. (photographs by the author).

Second perception sequence: analysis.

Preconceived ideas on landscape:

In the Vallecas school, before the visit to the National Park, the children were interviewed and asked to draw what they thought a landscape was. There was a great variety in their response, as heard in the interviews, many children had no idea what a landscape was or had hardly preconceived ideas.



Fig. 68 .Word cloud made from the transcription of the interviews reflecting number count of words used to describe what landscape is.⁶⁰ Trees birds and Flowers being the most popular and spaghetti and lorries being the most surreal

On the whole there is an affectionate idyllic view, the arcadia described by Colin Ward. This is also true of the first drawings made usually of a collection of objects; rainbows being popular among the girls and the strange phenomenon of football fields with the boys.⁶¹



Fig. 69. First landscape drawings by the six year old children of the Sainz de los Terreros School. In the first batch there are many rainbows, people and activities. There are children who copy one another. In some research on children’s images copying one another is considered to contaminate the results, (Machon, 2009) in our study the

⁶⁰ The word cloud was made using the free software “Wordle” on the internet

⁶¹ In case study 2 this is also the case.

process in of interested for it shows how drawing can be a collective experience as they build images together. This happened in both schools, children who worked together created a collective image which was identical but had traits of each child. In the second group of pictures there are images in which there an acknowledgement of space and composition. The base line is present but in these stages there is no depth in the drawings of sense of scale which begins to develop in later years. The difference in of a year in age between some of the students (some born in January and others 11 months later, in December) also show how fast their drawing skills advance. Some of the pictures show emotional traits of visual voices which will be further discussed in case study 2.



Fig.70. By Natalia (6 years old) and Lucia. The first picture we have reproduced shows the spontaneity and beauty of these young children’s images, how they are untainted by adult views. In the second case, likewise, we see a typical pre-image described by developmental psychologist Lowenfeld of this age range. It is characterized by how children begin to understand space and use iconic images. We see that the same child draws a much more elaborate picture after the visit. Still in the schematic stage her picture now portrays movement and time. As is the case of her fellow local Soto Del Real student, who also uses this lineal and multiple base line representation of the visit.

Drawings after the visual experience



Fig 71 .Alvaro (6 years old) Soto Del Real and Lucia (6 years old) Vallecas. These pictures are visual testimonies of cognitive learning through contact with the environment.

Both schools were asked to draw what they had seen after the trail. The first school drew in the classroom when they returned from the visit and the second drew at the park and some made another picture the following day. The results have been categorized into similar subject matter: the panoramic view of the trip, in which the difference between the local school and the one on a one day visit can be perceived, mountains, rivers,

castles and people. In these pictures we see that the mountains and the river are the protagonists of the collective image. The different elements and names of the sculptural forms that can be seen sometimes even named, indicate how thoroughly they are familiarized with the landscape



Fig.72. Panoramic views of the Pedriza drawn by the children of the school Chozas de la Sierra (Soto del Real).The trail they did was along the river bank and so it is present in practically all the pictures. One of the most striking features about the difference with the local school and the school from Vallecas was how some of the children drew the mountains made of the granite boulders which are shown in the second batch of drawings.



Fig. 73. Panoramic views of the Pedriza drawn by the children of the school Saenz de los Terreos (Vallecas). Here the journey from the city to the village of Manzanares el Real where there is a castle is very present.

The visual voice of the children from the school from Vallecas varies, there were more drawings as there were more children and some drew up to

three pictures, one before the trip, another at the location and yet another a day later in the school. These panoramic views are different to those of the first school as here there are different protagonists: many of the children had never seen a real castle, and its presence as can be seen in fig. 73 became predominant, others are impressed by the mountains but in a different sense to the children in the Chozas school, they see them as piles of granite boulders probably because of the contrast with the green hills they are used to seeing the parks which they have in Vallecas. And for others the river and water



Fig.74 The river and the presence of water also was a feature of the drawings by the Vallecas children. As has been said water is something which children are very attracted to and love to play with. Drawing people and friends show the emotional link which children establish through these experiences.

Third sequence: appraisal

When originally analyzed, the results of this experience in the DEA⁶², the hypothesis set forth was that by explaining landscape, analyzing the different layers and the elements present in these layers, experiencing the landscape and then drawing it, these drawings could then be analyzed using the same premises of the presence of layers and elements to evaluate how the children were aware of the landscape.

⁶² From DEA :“Desde del la conciencia del espacio hasta la percepción del paisaje” in the Department of geography of the UAM

The results were recorded in tables, each drawing corresponding to one child, each table to a class. It was an analysis based on what children saw by quantifying these perceptions in the elements and layers. The individuality of each child was reflected as was that of the class as group.

There were children who were found to draw many elements, which could be seen as a way to evaluate the success of the strategy used to enhance the perception of the natural environment. However, there were also children who synthesized their drawings, having fewer elements yet portraying an intense emotional value. An emotional tie which plays an important role in environmental education as was seen in the following case studies.

As groups, the results can be viewed as consequences of cluster sampling and location. The different tables recorded that there were elements which were more recurrent and singular to each groups which could be due to external factors such as each teacher's personal influence on the class, or as some class members being more active than others creating more rowdy groups, or the geographical differences of perception between local children and children who came from the city. The action research strategy proposes that the conclusions from the study be incorporated in further cases; however the tables used to analyze the results do not really reflect the present objective of the study: to enhance participation and to see the images through the children's own words, not interpreting what the images mean.

The success of the experience can be valued through the participation, which in this case study was unanimous, mainly because of the spontaneity of the age group but also because there was a shared objective with the teachers and the outsider who had come to investigate with them.

Case Study 2: Drawing in an urban landscape.



Fig. 75. collage of photographs taken at the parquet lineal de Palomeras by the students from the CEIP Sainz de los Terreros.(Photo graphs by A. Bravo and the author)

Case Study 2: Drawing in an urban landscape.		
Schools:	CEIP Sainz de los Terreros, Palomeras, Vallecas	CEIP Príncipe de Asturias UAM
Age range:	11-12	
Number of students	43	13
Date	January –May 2010	
Location of study:	Parque Lineal de Palomeras	School classroom UAM
Aims and Method	Three phase experience: introduction, visit and final drawing focused as part of an investigation for the University. Landscape is analyzed decomposing it in to layers (ILE) and also using an interpretation of Kevin Lynch’s image method	
Tools	Google maps film: Avd. de la Albufera from Vallecas to Valencia. Powerpoint: El Paisaje de Vallecas	
Results	Palomeras: 86 drawings and recording of class discussion about how they see their local environment.	UAM: 16 drawings and recording of class discussion about how they see their local environment.
Analysis	Classical: Piaget “stage” interpretation of drawings of special knowledge age group. Tables in which item count in different layers to establish a possible comparison between students, classes and schools	
Conclusions	The first autonomous urban experiences are through parks. The influence of local parks is present in all the case studies. In this age group we find the first cases where children are beginning to climb out of the sandbox and also those who are being alienated from their surroundings. The different schools context helps understand how the similarities in the age group are affected by the difference in the location of the schools with respect to their homes.	

Introduction

This second case study is the follow up of the first one with an older age group and in an urban context. The methodology is similar to the first study and it too was part of a tutored investigation in the geography department of the UAM. The investigation was a starting point for analyzing the built environment and especially the importance of parks in this built up area. Some of the results of the study have been readapted to analyze the visual voice focus of the thesis.

The first sequence: Experience

First session: Introduction to what is a landscape in the classroom



Fig.76 Inside the class room of Principe de Asturias UAM.



Fig.77 Inside the two classrooms of Saenz de los Terreros. Vallecas

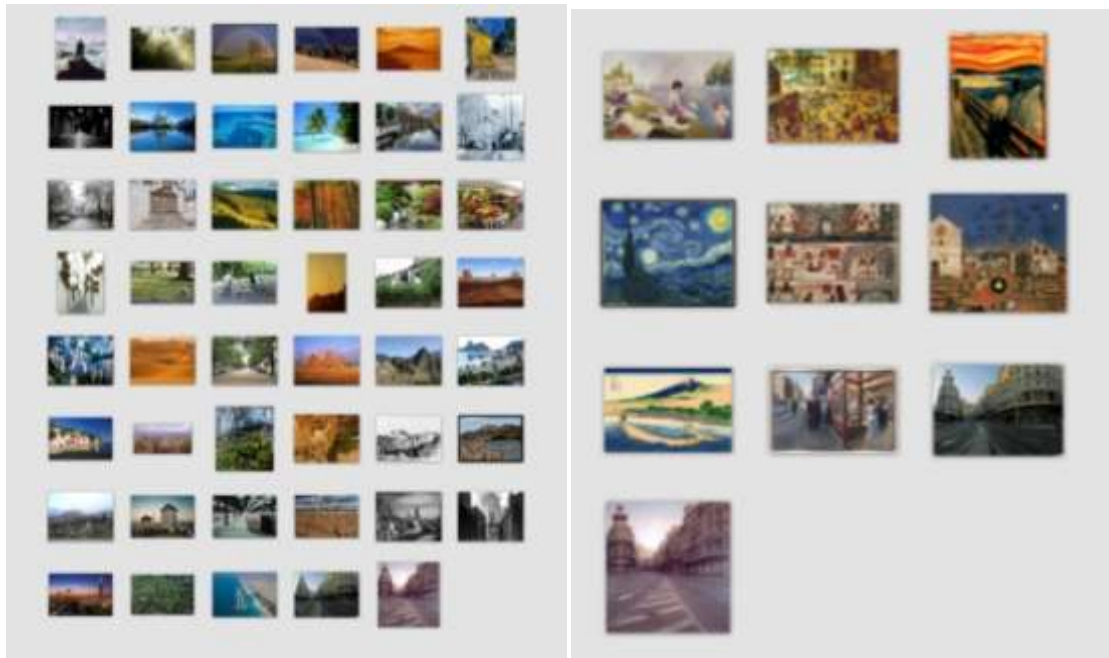


Fig.78 .Images shown in slide show. Images showing different layers and landscape paintings.(images from Google Image data base)

For the introduction to what is landscape, two slide shows were shown of found landscape images in the classrooms. The first show consisted of slides where the presence of a predominant layer: air, water, life, earth or built environment was emphasized. The second slide show was of images of created landscape by famous landscape painters: Seurat, Brueghel, Munch, Van Gogh, Miro, Hiroshige, Richard Estes; finishing with Antonio Lopez’s view of the Gran Via. Antonio Lopez is a painter in which a special interest in this case study, having himself painted Vallecas’ landscapes and one of his views of Vallecas’ landscape is in the Asamblea de Madrid⁶³, in Vallecas, which the children interviewed have visited with their school. His hyperrealist view of the Gran Via of Madrid contrasts with the two previous views: a street in New York where there are people present and a photograph of the Gran Via. As will be seen, at this age range children’s drawings there are conflict and development between realistic representations and symbolic ones. These images show how all possibilities are valid, how artistic education should also be focused on critical thinking and about how they can express their own form of visual representation. At the end of this session the students were asked to draw their favorite landscape and answer some questions.

⁶³The picture appears in PPT used in the second session.

Second session:

Film and Power Point about Vallecas

In the second part of the experience a short film and a power point about Vallecas was shown to the two classes in the Saenz de los Terreros in Vallecas and the class of the Principe de Asturias in the UAM.



Fig 79.. Film “El Camino Real, de la Puerta del Sol a la Albufera” (by author)

The film is of a similar format to the one used in Case Study 1, placing more emphasis on scale, location and orientation. The historic importance of Madrid being in the centre of the Peninsula, and of the Caminos Reales (Royal Highways) which radiate from this the centre of Madrid, the Puerta del Sol; one of these is the Avenida de la Albufera, the Camino Real to Valencia. The film helps to explain the location of Vallecas and the school in relation to Madrid and the rest of Spain. Place names such as Portazgo and Puente de Vallecas, Cerro de Almodovar all are related to the existence of this Royal Highway

The Power Point named “The landscape of Vallecas” was documented with the help of Elia Canosa lecturer from the Geography department of the UAM who was carrying out a study with her Master Course students at the time about Vallecas. It was the first attempt to describe a local urban landscape to children and it was made from a vast amount of images and documents from the internet about Vallecas. The previously used layer

and panoramic methodology was followed and the historical context of how the neighborhood developed was explained. Although Vallecas was not the local context of the Principe de Asturias School, the children in this latter sample were from other neighborhoods that had grown around Madrid in a similar manner, the local link was therefore extended to how the CAM had changed over the last years. After the Power Point, the talk was about how these images relate to their own neighborhoods and experiences: asking if there are any panoramic view points where they live? What the climate is like? How it changes? Where the sun sets? Do they get enough natural sunlight in their rooms? How water reaches and leaves their houses? What type of trees there are in their streets? Are there are birds? Do they visit the nearby parks? Do they go alone to the buy things? Do they use public transport? Do they like graffiti? When local fairs are held? ...



Fig .80 Power point “el Paisaje de Vallecas” (by author)

<p>Slide 1: Introduction In this slide an introduction to viewing landscapes panoramically and seeing the different profile layers which make up the image: Puente de Vallecas Madrid and the Guadarrama mountain range. In the background and the parqie tdel Cerro del Tío Pío in the foreground</p>	<p>Slide 2: Air layer The slide illustrates the difference in climate with a view of Vallecas in the summer by Antonio López, and in the winter with a photograph from the same westward view point and superimposed with the corresponding solar paths from “Sol sobre Madrid”⁶⁴ .</p>	<p>Slide 3: Earth Layer In this slide the rivers and mountains which give place to the shape of the landscape were analyzed. (Satellite and relief views of Vallecas obtained from Servicio Cartografía Comunidad de Madrid, www.madrid.org/cartografiaplanaa/cartografia/html/web/index.htm)</p>	<p>Slide 4: Water Layer In the slide the presence of water is analyzed in the city. Pond in the Parque Lineal, river course which coincides with highway routes, and a manhole cover which symbolizes how the layer links the land to its physical context but is also manipulated by the built environment, being bought to homes from the nearby mountains and evacuated from the city through a sewage system.</p>
<p>Slide 5: Life layer. Different life images of life forms in an urban environment: trees, lawn, pets...</p>	<p>Slides 6, 7 & 8: Human Presence layer. Singular elements: the Puente de Vallecas flyover, Rayo Vallecano football field, the Asamblea de Madrid (the Local Government building: The Madrid Assembly) and the local Library, everyday images and local events</p>	<p>Slides 9, 10, 11, 12, 13 y 14 Historic evolution: The historic evolution of the neighbourhood was explained with a series of maps and aerial views showing the location of the school. There were also a series of photographs of how the neighbourhood was like in the past.</p>	<p>Slides 15 & 16: A typical view of a street in the slum area and the plan for its urban renovation. The song by Luis Pastor (a protest singer of the time), “Vengan a ver”, which talked about the hardships of Vallecas, was played. the ending conclusion to the Power Point, also with a song about Vallecas , “Vamos Rayito” which calls on Vallecas’ youth to mobilize, and led to the closing talk on the neighbourhood’s future</p>

⁶⁴ Ramón F. 1989 “Sol sobre Madrid” Madrid. Territorial Consejería de Política. Comunidad de Madrid.

Third session: visit to the park.



Fig. 81. The six year-olds in the first course of the school Saenz de los Terreros from Vallecas prepared the excursion in case studies 1 with a general introduction to what is a landscape with a walk in the Parque Lineal next their school.



Fig. 82. As with the younger first year student the sixth year primary students were taken to the nearby park. (Because it was very windy it was decided to draw the pictures inside the classrooms)

Second perception sequence: Analysis.

Results of “My first landscape reading”

After the first session the classes were then asked to draw and answer the questionnaire: “My first landscape reading”. The results of the two school samples, as can be seen, are very varied in subject matter representation and viewpoints. The majority of sketches are of sea and mountainous landscapes. There were others who took this personal identification with an image more literally and drew football fields, those who begun to investigate the visual possibilities of mirroring and storytelling in their representations, and there were also those whose images are visual testimonies of their isolation.

At this stage of the investigation the research was not specifically centered on the visual voices, though in both of the first case studies they were beginning to be heard. Pat Thomson explains how these voices are different and similar to adult voices in that they vary with their experiences, opinions and modes of expression. In visual research, she identifies 5 types of voices: authoritative, critical, therapeutical, consumer and pedagogic. (Thomson, 2008, pág. 4). The authoritative is a representative voice which can be considered in the case of the first images (Fig. 83) where the majority expresses an opinion about types of preconceived images of landscapes: the seaside and mountains. The critical voice is intended to challenge the status quo, as will be seen even more so in later case studies, this voice is very characteristic of adolescents though it is camouflaged in many cases because of the educational context of the study, in these images it can be considered that of those who express their individuality (fig 84.) with respect to following what the project outlines.

The therapeutical voice is used in research to discuss painful or difficult experiences and ethical guidelines should be followed when using them for research. Fig. 90. was drawn by a child with an autistic disorder, and some of the drawings from the earlier years in Case Study 1 also show some of traits of family and emotional problems, however the scope of these voices is beyond the limits of the present research.

Voices are not singular as more than one voice may be present. In the present research the pedagogical voice, is a schooled voice, it evaluates voices which

have been created with a particular pedagogic focus, hopefully increasing visual literacy. As has been said before, it is usually heard over the critical voice.



Fig. 83. The first images illustrate a typical dichotomy between those who favour the seaside to those who do the mountains, as was found in the younger pupils of case study 1, how the mountains are drawn show what was referred to as visual illiteracy⁶⁵, many of their drawings are still in the iconic phase we saw in case study 1, analyzing visually a lived experience helps bring depth to these representations, as can be seen contrasting this pupils pictures with the ones done in the third phase of the experience.

⁶⁵ See introduction.

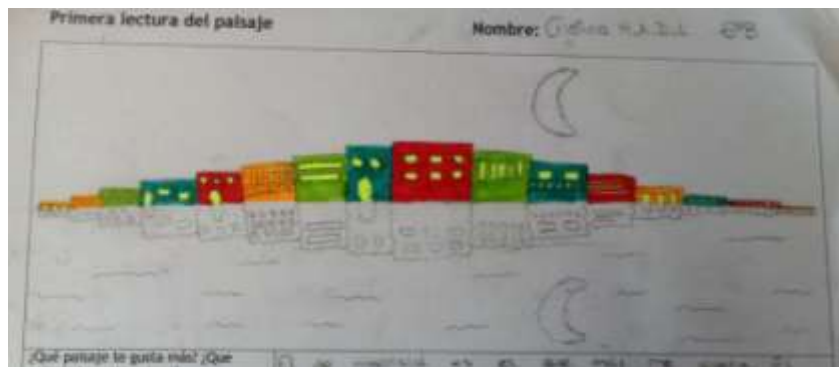


Fig 84. The immense variety of these first perceptions: from themes, viewpoints, techniques, images in which water is used as a mirror, images from bedroom windows, comic strips, football stadiums...all are visual voices of the children's individuality

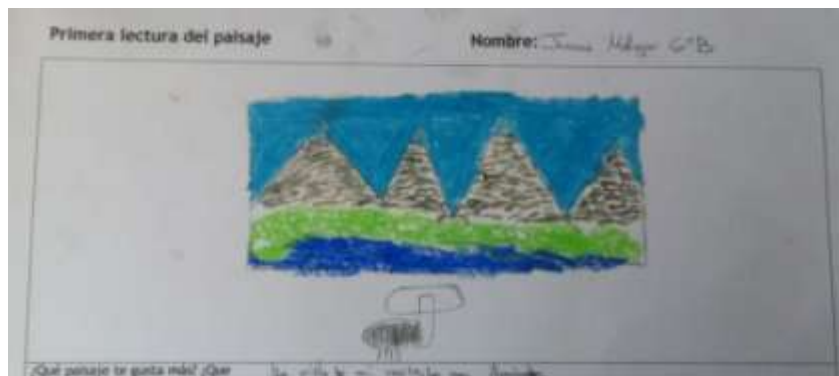


Fig. 85. this image was the first we obtained spontaneously of the view from a child's window. In the forefront is his work chair from which he views the mountains outside. When asked why he had drawn this view he said that it was because he never had time to go outside because he had so much homework so , he could only see the mountains from his window

Drawings after the visit to the park.



Fig. 86 Panoramic view from the Park: the Village of Vallecas, the industrial belt and even the Cerro de Almodovar can be seen in the distance; on the left is the bridge where the old Albufera road crosses the M-40 Motorway. This viewpoint was suggested as the view point for their drawings



Fig. 87. This sketch is the most realistic representation of the above viewpoint. In it are the different layers and elements that were described in the visit as well as personal appreciations. The artist is the same one as in fig. xx where a great sensitivity to detail is also expressed.

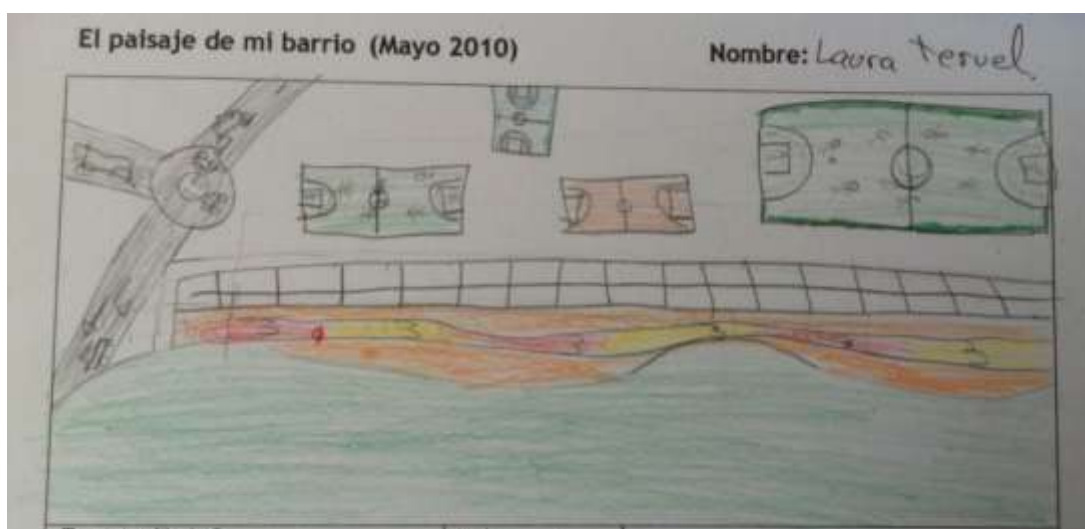


Fig.88. This second example show how the personal interpretation of the view also changes, perspective and bird's eye view points are superimposed, as is the importance of elements such as the sports grounds and roundabout with the use of symbols. The pupil shows a development in her visual literacy, though she is not as able as the first, she is developing her own language and tools.

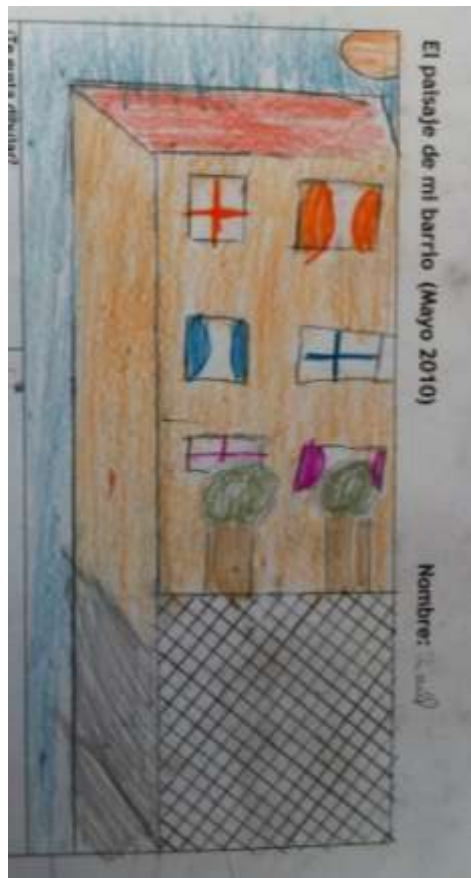


Fig.89. Some of the pupils chose to draw other viewpoints to the one that was suggested, possibly examples of critical voices. This one's choice is the view from the child's bedroom window, when asked why; he stated that he felt he did not belong to his neighbourhood.



Fig 90. This is an example of a child who had some autistic⁶⁶ disabilities but who paid a lot of attention to the details such as the different types of paving. Many examples of visual research with children describe how the child's viewpoint is much closer to the ground than the adult's and is more focused on these details. There are also medical studies which analyze how the eye changes in childhood and how this influences their views.⁶⁷

⁶⁶ There are many books on drawing by autistic people. Their drawings testify how they see the world from a different viewpoint. (J Mullins, 2014) (E. Miller, 2008)

⁶⁷ From Wikipedia: development of eyesight in childhood: Depth perception is the [visual](#) ability to perceive the world in three [dimensions](#) (3D) and the distance of an object. Depth perception arises from a variety of depth cues. These are typically classified

Third sequence: appraisal

As in the first case study, when originally analyzed the results of this experience in the DEA⁶⁸, the hypothesis set forth was that by explaining landscape, analyzing the different layers and the elements present in these layers, experiencing the landscape and then drawing it, these drawings could be then analyzed using the same premises of the presence of layers and elements to evaluate how the children were aware of the landscape.

The results too were recorded in tables, each drawing corresponding to one child, each table to a class. It was an analysis based on what children saw by quantifying these perceptions in the elements and layers. The individuality of each child was reflected as was that of the class as group.

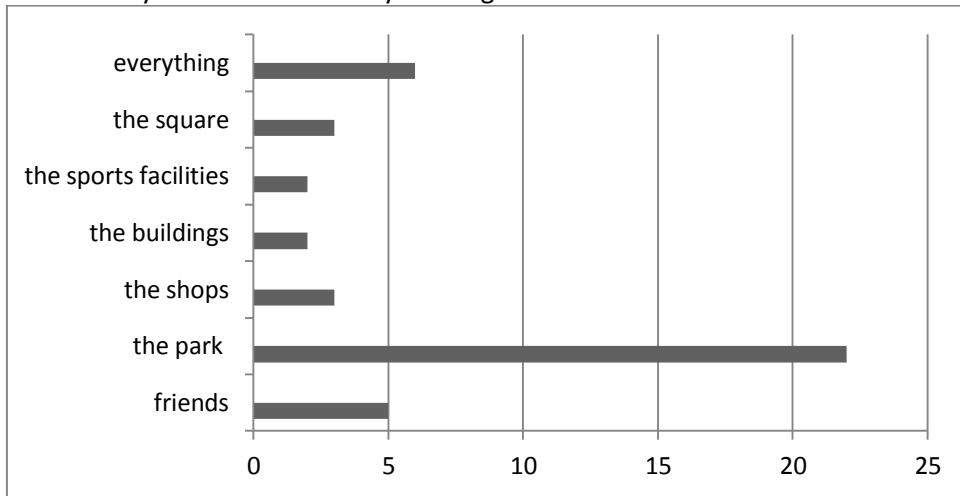
As said the appraisal of the case study has evolved from the DEA, the analysis has been refocused on the visual voices, basically the critical and pedagogical voices present in these images. The research objective changed, following Colin Ward's guidelines, from analyzing why children do things to what children actually do.

In this last phase three questions were asked to be filled in along with the drawings and the results of these were as follows:

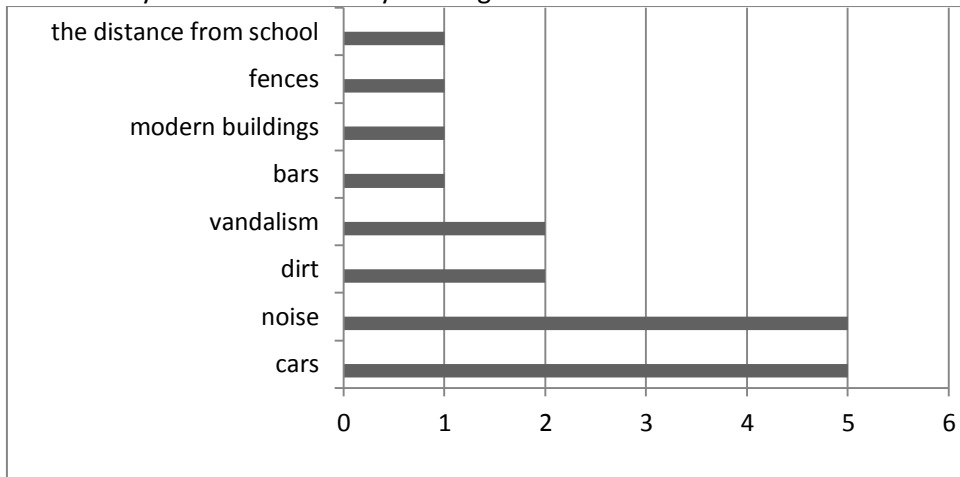
into [binocular](#) cues that are based on the receipt of sensory information in three dimensions from both eyes and [monocular](#) cues that can be represented in just two dimensions and observed with just one eye.^{[2][3]} Binocular cues include [stereopsis](#), eye convergence, disparity, and yielding depth from [binocular vision](#) through exploitation of [parallax](#). Monocular cues include size: distant objects subtend smaller [visual angles](#) than near objects, grain, size, and motion [parallax](#).^[4] [Depth perception](#), focus, tracking and other aspects of vision continue to develop throughout early and middle childhood.

⁶⁸ "Desde del la conciencia del espacio hasta la percepción del paisaje" in the department of geography of the UAM

1. What do you like most about your neighbourhood?



2. What do you like least about your neighbourhood?



3: How many times do you go to the park?

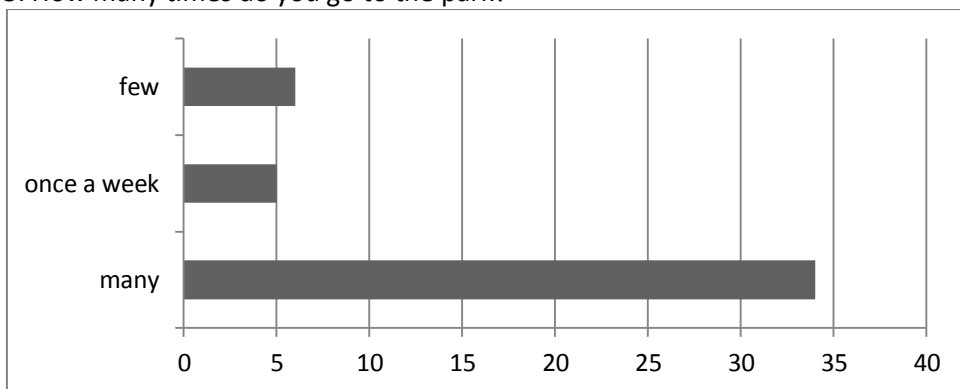


Fig.90 Bar charts showing how the children from the Vallecas school value their neighborhoods.

From the answers it is seen that the park is the central theme of the children's relation with the neighbourhood. The first autonomous urban experiences are through parks. The influence of parks is present in all the case studies. In this age group we find the first cases where children are beginning to climb out of the sandbox and also those who are being alienated from their surroundings.



Fig.91. It is interesting to see how in this particular year there was a lot of snow, something not very common in Vallecas, and the hills, so characteristic of their drawings, became tobogganing slopes, proving once again children's capacity to improvise play space. (Source Internet)

Case Study 3: Gulliver map of Vallecas. “Lugares de Nuestro Barrio”



Fig. 92. Word cloud of the most popular place names that are mentioned in the interviews.

Case Study 3: Gulliver map of Vallecas. “Lugares de Nuestro Barrio”	
School	ISE Dominguez Ortiz
Age range.	13-16
Number of students	43
Date	January –May 2011
Location of case study:	Palomeras, Vallecas
Aims and method:	Making a Gulliver map and collages about Vallecas. Part of art class project in three phases: introduction, creating collages and exhibiting collage in the school hallway
Tools:	Film and Power Point: “ <i>El paisaje de Vallecas</i> ” used and adapted from previous case study, internet image research, Gulliver map made from a 1946 aerial view of Vallecas
Results:	17 Collages, 8 Interviews, and 39 questionnaires
Analysis	Collages: images from internet and some personal images. Investigation on how to make collages. Questionnaires: general ideas on social, safety, natural space and image awareness. Interviews introducing elicitation techniques to obtain visual voices.
Conclusions	Pilot study which helped establish the structure of the investigation project: possible uses of Gulliver map, internet image investigation , questionnaire and elicitation techniques

Introduction

This third case study was the first to be carried as part of the present thesis in The School of Architecture of Alcala de Henares. It was a pilot study of the proposed methodology and differed from the first two studies in that the built environment was now the focus of the study and that it was participated by an older age group in a more complicated educational context.

Here the first Gulliver map⁶⁹ of the five that were created for the thesis was made, and the questionnaire and photo elicitation techniques were developed to be used in the future studies.

⁶⁹Inspired in the ideas from “Creating Better Cities with Children and Youth Manual” by David Driskell. (Driskell, 2002)

The first sequence of perception: Experience

The experience took place in three sessions:

First session: The classes were shown the small film and power point about Vallecas that was used in Case Study 2(Fig.78 and Fig.79.).

Second session: The collages on the subjects (Fig. 95-105) were handed out so they could choose a subject that they would like to research. The research was carried out searching for found images on the internet or bringing ones that they may have at home. Its objective was to find images related to the neighbourhood analyzing characteristic subjects of the three different zones.

Third session: Setting up and exhibition of the Gulliver Map.

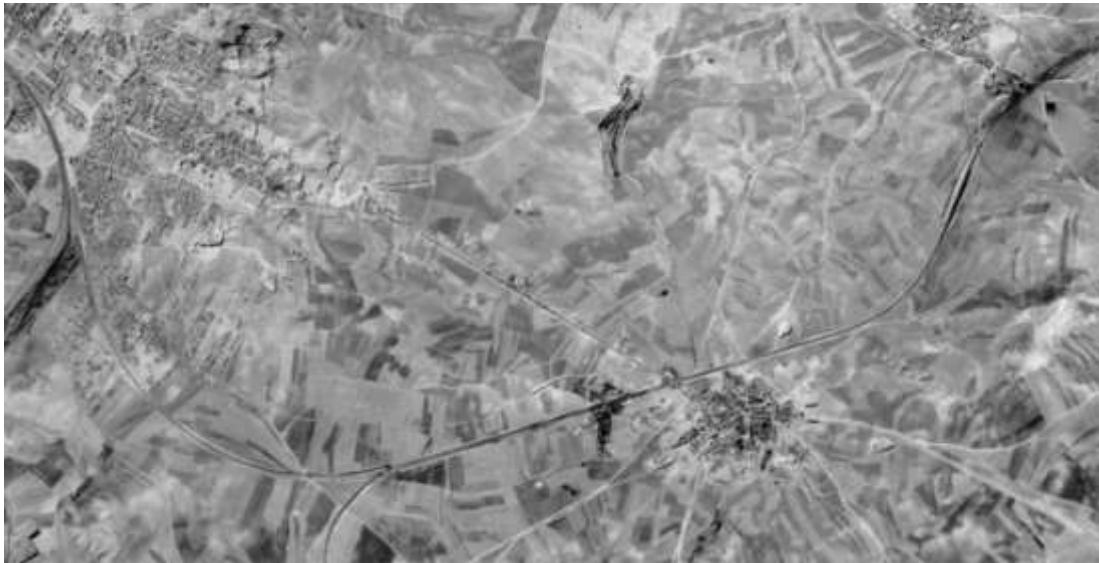
The students were set to work in groups of two to make collages of one of the subjects from images they found on the internet or that they themselves had found at home. The collages were to be the Gulliver map “footprints” which would illustrate a large map of the area. The map and footprints were then placed on a wall in the entrance hall of the school for other students to view and comment.

As in the previous studies the experience was initiated in the classroom but in this case the real experience was substituted with a virtual one as the school authorities did not want the children to leave the premises for the visual investigation.



Fig.93: class searching for images on the internet.

The following collages were given to the students to help them initiate their search. They were divided into groups to cover the three zones of Vallecas.



Zone 1: Puente de Vallecas Zone 2 Palomeras Zone: 3 Village of Vallecas

Fig.94 Proposed image for the Gulliver Map of the area from 1946.

Zone 1: Puente de Vallecas:

1. The origins of the neighbourhood
2. The Park Cerro del Tío Pio
3. The Rayo Vallecano football stadium

4. The local fairs and “fiestas”

Zone 2: Palomeras:

1. The Chabolas (slums) and the Pozo de Tío Raimundo
2. The graffiti and the music
3. Vallecas and the bombs
4. The refurbishment of the area
5. The Park Parque lineal de Palomeras

Zone 3: Vallecas

1. The Village
2. The Escuela de Vallecas and the Cerro Almodóvar
3. The new grid plan of the “Ensanche de Vallecas”

(These collages were also handed out in case study 4)

Zone 1: Puente de Vallecas



Fig.95. “Origen” Puente de Vallecas. These old black and white images, with some colour ones, show different elements from the past: the main road of the Albufera and some local shops which still exist here and some old engravings of the bridge which gave the neighbourhood its name.

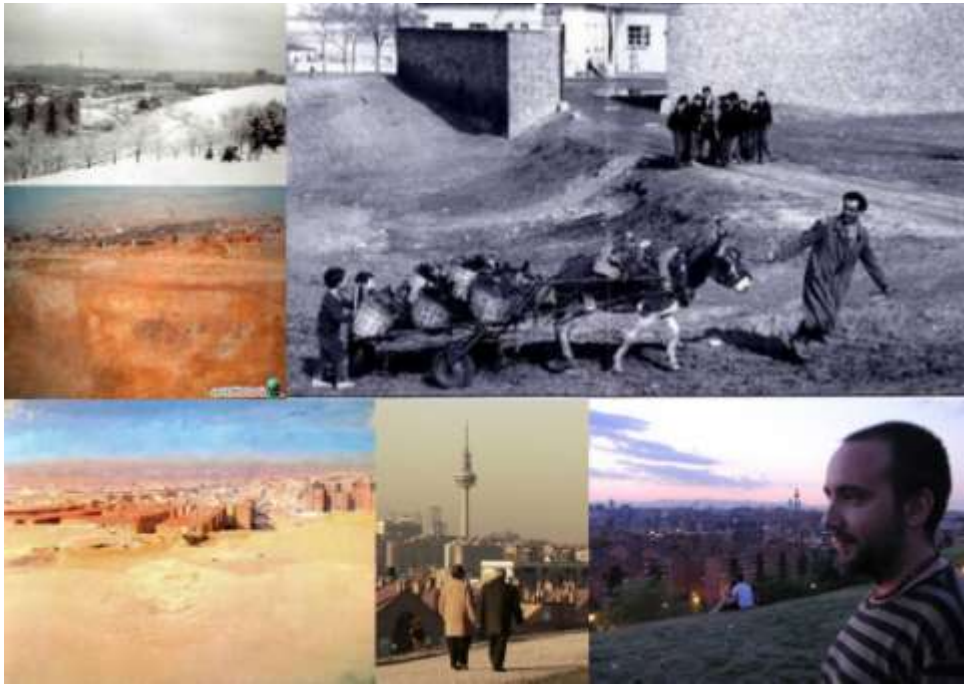


Fig. 96 “Cerro del Tío” Pio The Cerro is now a green park from where beautiful sunsets can be viewed of the city of Madrid. When Antonio Lopez painted it, it was a yellow and dry wasteland, the local playground and meeting place for many of the children who lived here.



Fig. 97. “ The Rayo Vallecano “The football grounds of Teresa de Rivero are an important focus point of the area, there is a strong identification with the local team, the Rayo Vallecano, and is also a gathering place for lots of the local activities: pop concerts, political and sport events.



Fig. 98. The Fiestas, the water festival is a traditional party where all the neighbours go out on the street and throw buckets of water at one another, there are also other fiestas as the Carmen with music and dancing in midsummer and the San Silvestre a popular race which runs through Madrid ending up in the Vallecas Stadium on New Year's Eve.

Zone 2: Palomeras



Fig.98. Las Chabolas y el Pozo de Tío Raimundo Palomeras was a slum area with many self-built houses. An important political neighbourhood movement brought about the renovation of the area in the 1970's.



Fig. 99. Graffiti and music .There are many local graffiti artists in the area as well as famous musicians; it was a subject which the students strongly identified with.



Fig.100. Vallecas and the Bombs Unfortunately Vallecas is also famous because of the impact of bombs. There are famous photographs by Robert Capa of the bombings during the Civil War(1936), and there were two terrorist bomb attacks, one by ETA in with a car bomb in Puente de Vallecas (1995) and the other in El Pozo(2004) with the Al Queda train bombs.



Fig. 101 La “remodelación” The area was renovated in the 1980s with very important social housing projects; some areas are still being developed and are play areas for some of the children, many of the children in this study live in these new housing projects.



Fig. 102. El parque lineal de Palomeras .The Parque Lineal is created from the rubble of the slums that were torn down. It is a hilly parkscape which borders a motorway and is used intensively by the children.Zone 3: La villa de Vallecas

Zone 3: Village of Vallecas



Fig. 103. " El pueblo". The village of Vallecas was a typical compact Castilian village with little white-washed brick houses around a church with a high steeple. It still has many of the old village's traits. The picture is a painting by Velazquez called the boy from Vallecas (1643).



Fig. 104 "La Escuela de Vallecas y el Cerro Almodóvar" Just before the Civil War a painting movement called La Escuela de Vallecas was founded on the Cerro de Almodovar. This geodesical point was where Alberto Sanchez and Benjamin Placencia, its founders, would come to view Madrid and imagine new ways of painting landscapes.



Fig.105 The Ensanche de Vallecas coincides with the housing boom of 1990's .It is a housing master plan show-room for new architecture which bears very little relation to the context where it exists.

Third Session



Fig. 106 Once the images were collected they were arranged into collages which made the Gulliver map footprints.



Fig. 107. Students viewing the Gulliver Map in the school foyer.

In this third session the first attempt of creating a collective image through a Gulliver Map was attempted. The Map itself was an aerial photograph which had been used to describe how Vallecas use to 50 years ago and was an attraction point in the school entrance. The footprints also created expectation in the authors as it was the first time they had had their work exhibited

Second perception sequence: analysis.

As with the primary school children there was an interesting result of the visual experience working with found images. Though it was a not a lived one, because of the difficulties that arose when it was suggested the children went on an urban trail. The Gulliver map and participation in the investigation did succeed. From this experience it was decided that in future studies the children would carry out the lived experience by themselves and bring back photographs they themselves had taken to the classroom and where they would continue to work with them.

As seen from all these images, the subject matter that arises from this small project about the urban landscape is an immense pedagogical tool. In this case study tools such as the Gulliver Map for awareness and participation were first used, as were also Colin Ward's and the JCUD's pedagogical methodologies (chronologically the project took place after the visit to Cambridge and Oxford⁷⁰). The layer methodology that had been used in the previous studies was thereby reinforced. Pedagogical voice of the ILE and its present evolution could once again be heard through the motivation and creativity of the students.

The analysis of the critical visual voice was at this stage of the experiment beginning to show through. It was the first experience with Secondary school children, different from the Primary school's global one teacher per class focus, here the individualized subject teaching method of the secondary school system influenced its continuity as it took longer to monitor because of conflicts with schedules.

To begin with, it was hoped that an interdepartmental proposal could be established, but this has not been possible in any of the case studies of the Secondary schools. The Spanish National Curriculum imposes a lot of difficulties for the teachers, so many were scared that they would fall behind doing this type of project in their classes. In all the case studies we found, however, teachers who were willing to make this extra effort, two of them: Rosa Entrena and David Saez, repeated the experience in other schools the following years. They are all part of a very special type of teacher who needs to be promoted in the present teaching system as they value taking time to open up the curriculum to participation and lived experiences with the extra teaching effort this encompasses.

Third perception sequence: appraisal

Questionnaire

The above questionnaire was also a pilot study for the thesis: it was carried out with a small number of students (39) so as to be able to carry out similar

⁷⁰ In March 2011 a visit to Cambridge to assist at the conference: "Colin Ward, education, childhood and environment" University of Cambridge, Faculty of Education, and an interview with Georgina Butina, (Director of the Department of Urban Design in the school of Architecture in Oxford Brookes) was held so as to be able to use the material from the department's project "Making better places" for the thesis.

questionnaires in other Institutes and be able to compare the results (Fig. 109, table 1 . illustrates the sample's composition).

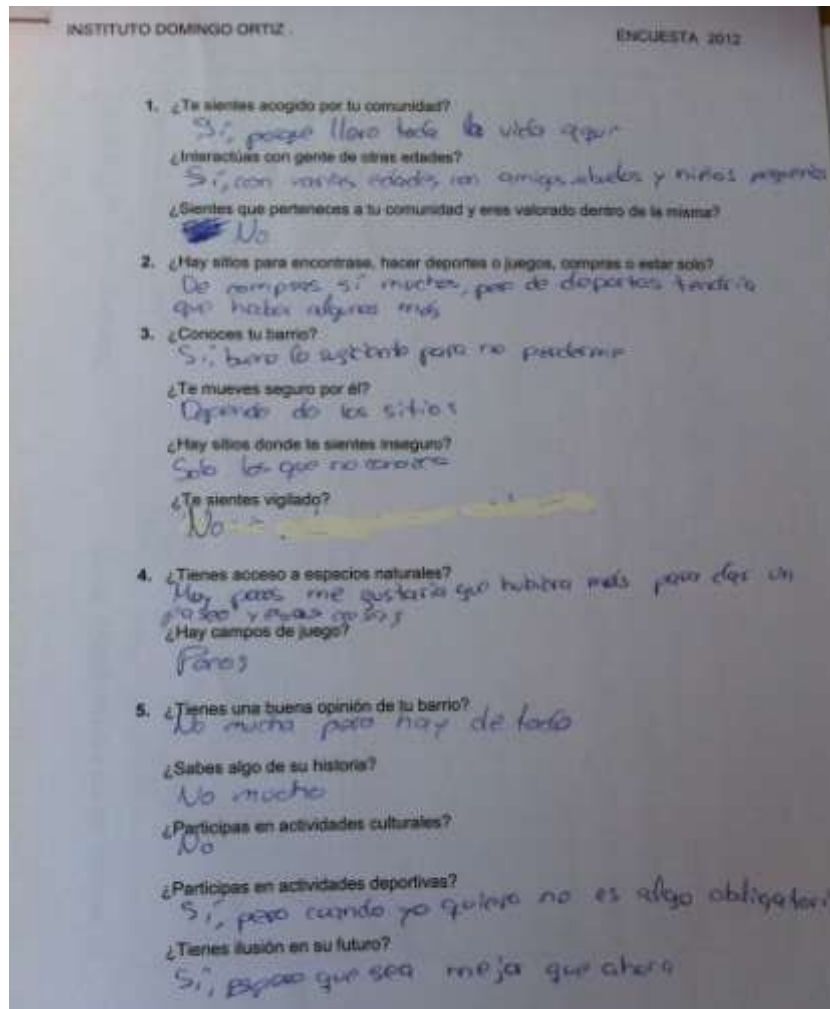


Fig. 108 pilot questionnaire

The questions and methodology were those suggested in David Driskell’s manual and Louise Chawla’s book, based on the field tested UNESCO’s Growing Up in Cities project in a wide range of urban setting. It addresses issues such as feelings about their community; identity, safety, and also, as has been said, creates a good starting point for participating in the investigation. When the results were analyzed the answers tended to be dichotomous: yes, no and n/a, which made it possible to quantify them graphically, and also decide future questions and modification to the design of the questionnaires. Advice was sought from two sociologists with respect to this, so that though the document was not carried out as a professional demographical study it could be used to understand certain aspects of the sample.

Age	13	14	15	16	total	%
Boy	4	3	5	3	15	38.5
Girl	10	10	3	1	24	61.5

Table 1. Sample composition

A: Social Integration:	yes	no	n/a
Do you feel you belong to your community and that you are appreciated as one of its members?	92	2,5	2,5
Do you interact with older people in public space or in formal or informal activities?	89,8	10,4	0
Do your grandparents and cousins live nearby?			
Do you know your neighbor's names?			
Comment: There is an overall positive appreciation of their neighbourhood. In following studies more questions' relating to their connection to the people of the neighbourhood were proposed.			
B:Gathering places and activity settings:	yes	no	n/a
Are there places to meet?			
Are there places to do sports?	98	0	2
Are there places to go shopping?	57	41	2
Are there places to be alone?	86	8	6
Are there places to hang out?	70	18	12
Comment: Here questions numbers 7 an 9 indicate a variety in the perception, shopping as will be seen is something which girls value more than boy and the perception that there are few places to hang out also indicate the lack of freedom teenagers experience in compact environments			
C:Access to Nature	yes	no	n/a
Do you have access to natural settings?	87,2	7,7	5,1
Are developed parks with play areas?	84,6	5,2	7,7
Are there wild areas to explore?			
Are there organized sports facilities?			
Comment: There is an overall positive appreciation on the parks. In the following studies we included questions related to physical qualities of these parks.			
D: Safety and freedom of movement	yes	no	n/a
Do you feel safe where you live?	74	27	0
Are you familiar with your local area?	92	3	5
Can you go out by yourself?			
Do you feel you're being watched?	60	28	13
Comment: One of the key issues in this study is safety. We have noticed in contrast to past childhoods the over protectiveness of the environments and we have tried to evaluate this sensation in the perceptions. We see that in this pilot questionnaire there are interesting answers, it has the highest percentage of negative perceptions in comparison to the other case studies.			
E: Community image and identity	yes	no	n/a
Do you have a good opinion about where you live?	62	8	30
Are you aware of its history and accomplishments?	31	69	0

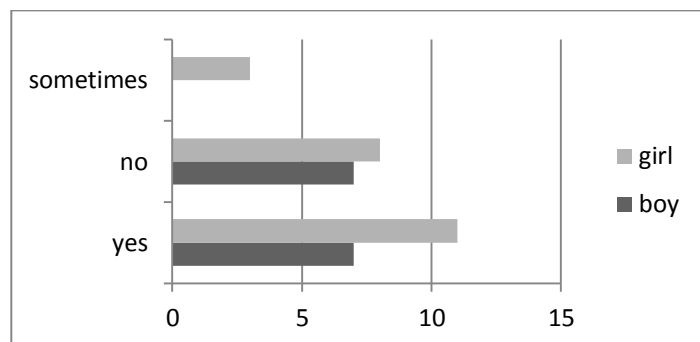
Do you participate in cultural activities?	7	90	3
Do you participate in sports activities?	64	34	2
Do have hope about it's future?	69	21	10
Comment: Identity and bonding appear as two different concepts, in section A there is a higher sensation of community bonding than there is in the image of the community, there is very little cultural knowledge and interest about the area.			

Fig 109 Table.1. The answers are in percentages. The questions in the present questionnaire have been adjusted to the format of which is used for case studies 4, 5, 6 and 7, so as to be able to compare these. (The areas in green are questions which were added on to the original questionnaire.)

Gender

The gender difference is also an interesting factor when analyzing the results, as can be seen the girls are more dubious in their responses than the boys, in general, and also there is a difference in opinion with respect to their safety and places they like to go. (Future analysis tries to compare this data.)

14. Are there place you do not feel safe?



17. Do you feel you are being watched?

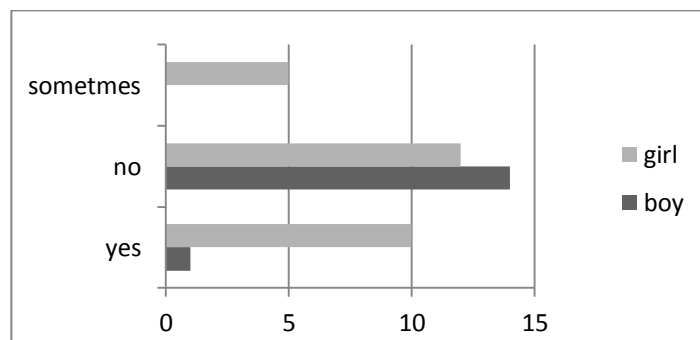


Fig.109. tables showing gender difference in answers to questions 14 and 17 related to perception of safety.

Interviews:

While the classes worked on their collages we interviewed small groups of two of three, again the questions that were asked were those proposed by Louise Chawla.

Interview 2º ESO	Interview 1: D and S (2 ♂)	Interview 2: I y L(2 ♀)	Interview 3: S y (2 ♀)
What's the neighbourhood like?	Nice; there are a few rough gangs around...	Large, Fun, there are lots of parks	It's quiet, pretty, large with parks
Where do you meet up with your friends?	Near the school, the park... the park next to my house		El Pozo, the Parque Lineal, San Claudio, la Plaza del Cine (also called the "Plaza del Huevo")
What do you do?	I hang around with my cousins ⁷¹ , we play football, chat, ride BMX bikes		I meet up with my girlfriends, I go to restaurants with my family. We're allowed out until eight.
When you go outside the neighbourhood, where do you go?	To the Parque de Atracciones and Wagner Fairgrounds	Puerta del Sol, but we can't go there by ourselves	We are not allowed to go into the centre of town by ourselves.
Which places are unsafe?	The Siete Tetras park at night, my cousin had his mobile phone stolen	Depends on the places	Dark alleys and narrow badly lit streets
Which places do you know the best?		The Madrid Assembly, the La Gavia mall	The park, San Claudio
What do you think the neighbourhood will be like in 10 years?	Everything will have changed, not even the school will remain, there will be lots of new things	A rubbish tip, but everything will evolve	There will be great changes, more shops, more Crisis
Would you stay on here?	Yes	Yes, because I know it inside out	
Where do you see yourself in 10 years time?	I see myself in Toledo or Segovia		I see myself somewhere else, I would stay here
Others	About the Graffiti. There are groups that sign their Graffiti, you can't draw on top of them or copy them, they're Graffiti		

⁷¹Cousins = Family in Romany speak

	artists. Do you know any of them? Yes, there's that famous one; the one with an A inside a circle, they're against everything		
--	---	--	--

Fig 110 .Table 2. transcription of the interviews of students in 2º ESO

Interview 3º ESO	Interview 4: D and S(2 ♂)	Interview 5: P and C(2 ♀)	Interview 6: A, I and M(3 ♀,)	Interview 7: P and A(2 ♂)	Interview 8: C and V (2 ♂)
What's the neighbourhood like?	a bit hectic, but it's the best. It's a good neighbourhood, there are famous people here: los "Chungitos". In certain areas, it's quite quiet	A good neighbourhood, quiet, where some of the older people are a bit dodgy	It depends on the area. It's pretty, it has a lot going for it. I think it's a bit poorer than other neighborhoods in Madrid. Everything is a bit cramped. There are too many buildings	Very run of the mill, working class, people say it's dangerous but it isn't	People speak badly of it but it's not that bad, you've got everything you need: the La Gavia mall, Medical Centre, sport fields
Where do you meet up with your friends?	The Parque del Toro the Parque de Arriba, Miguel Hernández (the esplanade outside the Metro station)	El school park, bars, the Madrid Assembly complex, the Eroski supermarket, the Rayo stadium	The Rayo stadium, the Madrid Assembly complex, the Siete Tetas park, the La Gavia mall	The stadium, the La Gavia mall, the Madrid Assembly complex, el Pozo, where the bombs went off, the Polytechnic	The Polytechnic, the La Gavia mall, Miguel Hernández, the Library, El Pozo, the Mirador de Vallecas
What do you do?	...Football, we take the bike lane to the La Peineta stadium, we take photos, talk...	we hang around where we live, go to the Palomeras sport centre where we do some volleyball training; no, we don't use the bike lane, we go walking. I don't have issues with	We meet up at the parks, take walks. Have you used the bike lane? I have, until I was worn out; I don't have a bike.	La Gavia mall, we go to the cinema go bowling, I've run the San Silvestre, We don't use the bike lane but we do ride bikes	We go to the Diversia mall, we go to take a stroll around El Pozo. We take the bike lane up to the Juan Carlos Primero park and the Parque Lineal de Manzanares, yes I've taken part in the Naval Battle.

		using a bike			
When you go outside the neighbourhood, where do you go?	Alone or with friends window shopping around Atocha and Puerta del Sol.	To the shops or the cinema around Sol, Gran Vía, Callao	Sol, Plaza Castilla, to pubs, the 40 Café, to the Templo (de Debod). I take the suburban train	Yes, sometimes to Sol, Gran Vía, Callao	We go with friends to the Retiro park or places close to the neighbourhood
Which places are unsafe?	“El parquecillo” is for little kids. We have to ask for permission to go outside the neighbourhood because there could be troublemakers , druggies	Yes there are a few bad streets; I cross over to the other side if I see possible problems. There are pubs we are not allowed into because we’re underage. Alone in the park until 11.	The areas around the parks at certain times of day, it’s better not to hang around after eight o’clock	Especialy around the Miguel Hernández area, it could be dangerous because of the people around there. Theft or assault? Both, with use of violence	
Which places do you know the best?	The Tetas park	The park, sitting on a bench eating sunflower seeds, hanging around a mall	The Eroski supermarket, the La Gavia mall, it has lots of shops	The Stadium, the Parque Lineal.	
What do you think the neighbourhood will be like in 10 years?	It’ll stay the same	I hope the Park is still here. I don’t think it will change much. There aren’t many places for leisure activities	It will be much worse. More pollution, more Crisis	The low rise buildings will become high rise, the Ensanche de Vallecas will have developed a lot	
Would you stay on here?	Yes	Yes			
Where do you see yourself in 10 years time	Yes, here in the neighbourhood	Here. Or abroad because there’s no work here. Where	I would like to move abroad to the United States or London	I’d stay in Vallecas I’d like to study in a foreign University	

		would you go? To Germany or London			
Others		Cristina Pedroche is from Vallecas			

Fig 111. Table 3 . Transcription of interviews carried out on 3º ESO students

Eight approximately twenty-minute interviews were carried out. This pilot study also helped develop interview technique for the other case studies. The children were very open to being formally interviewed and answered in an open manner. The first question asks them about their bonds their neighbourhood describing it. There is a positive view of, though some admit it has a bad name, they all agree it is a normal calm area. The park is the place the majority prefers to meet up in. It is where they go to interact socially with other children their age though some also play football and ride bicycles. They also mention “La Gavia”, a shopping mall, which is located on the other side of the M-40 motorway and that they have to be taken to as there is no public transport. Some use the public transport to go to Sol and other places in the centre of Madrid, though other still are not allowed to travel alone.

The park and some streets are the places where they do not feel safe, usually at night time. They think that the neighbourhood will change for the worse over the next years. This is related to the fact that they think more buildings will be built and it will become more compact. The majority would like to live here in the future, though when asked more specifically about their own future many are hoping to study abroad.

Case Study 4: Vallecas: past, present and future



Fig. 112. Photograph of 4x1 m. Gulliver Map.(Photographs by author)

Case Study 4: Vallecas: past, present and future	
School	ISE Tirso de Molina. Puente de Vallecas
Age range of students	12-18
Number of students	54
Date	2012-13
Location of study	Puente de Vallecas, El Pozo, Palomeras, Ensanche de Vallecas and Vallecas Pueblo
Aims and method	Part of an art class project in three phases: introduction of investigation project, drawings past and future inspired in photographs found in internet, exhibition of Gulliver map on the floor of the school lobby with pictures drawn by the students.
Tools:	Power Point, of " <i>Paisaje de Vallecas</i> " and two image banks: collages of Vallecas from previous case study and images of future cities.
Results	Gulliver map with xx drawings, 15 Interviews, 41 questionnaires
Analysis	Drawing as expression and investigation
Conclusions	Importance of visual voice through drawings.

Introduction

The fourth case study was conducted at the Tirso de Molina secondary school in Puente de Vallecas. Working with two groups; the first one from 1º ESO was small: 15 boys and girls aged between 12 and 13⁷², the second group was two 4ºESO classes, 55 students between 15 and 18. The original objective, besides being part of the present investigation for the case study, was to take part in the Big Draw event of that year: "Draw tomorrow"⁷³ as a project in the art class. This was not possible because of the complicated logistics previously described concerning the school curriculum. The exhibition of the Map in the school foyer was however a success. Our previous experiences the importance of drawing was further investigated following the guidelines set forth by the Art and the Built Environment (ABE)⁷⁴ project which can be traced to the Campaign for Drawing and the Big Draw, now in evermore a global context.

⁷² This group has a special bilingual group in the school which was part of the bilingual educational program set up in the CAM in 2006. The students did their art class in English so we carried out the investigation in English.

⁷³ The Big Draw is an international organization which has been described in the methodology. The theme of year Event of 2013 was "Draw Tomorrow." To participate; a collective art project with the suggested theme is carried out by different institutions and locations.

⁷⁴ The British project "Art and the Built environment" of the 70s, whose main drivers were Colin Ward and Eileen Adams, was born in an organisation called the Town and Country Planning Association,(TCPA), founded in 1899 by urban planner Ebenezer Howard, father of the Garden City Movement. It aimed to spread ideas of decentralised government policies favouring the creation of New Cities and suburban expansion in postwar England.



Fig.113 Image bank of images of the future. These images were selected from Google's image search by typing the words: future cities. The images obtained are of worlds of fantasy and dystopia.

The first sequence: Experience

The project experience took place in an art class in three sessions: an introduction about the neighbourhood with the same image bank that had been used in the previous studies, 2 and 3, about Vallecas and another session with the images from Fig.113 about the future where discussed.

The students were then asked to select an image from past and present, from the first image bank and transform it into an image of the future. As in case study 3, these images were footprints which were used to illustrate the Gulliver map of the aerial view of Vallecas' past. The map this time was placed on the floor of the entrance lobby of the Institute. (Fig .114)



Fig. 114 Photograph of students preparing the Gulliver Map exhibition at the School's entrance hall. In the centre of the exhibition is an aerial photograph of Vallecas from 1944.

As in the first studies we were surprised with the spontaneity and expressiveness of the drawings. We found once again the contrast between the first year students and the fourth year drawings (as in the previous studies), of how drawing was a developing tool. The first year students were both proud and embarrassed to expose their drawings alongside those of their elder companions. When the pictures were exhibited in the lobby there was quite a commotion among the students, it was hard to stop them treading on them as some jumped around the black paper the drawings were laid on.

The Second perception sequence: Analysis.



Fig.115 a selection of drawings by the younger 1^o ESO students.

These pictures show the different personalities behind the drawings, how for some the built environment and its decay is a feature of the future, how for others traffic and chaos, and how aircraft and cables are present in the skies of the future. People are no longer present as they were in the pictures in the first case study.



Fig. 116. Drawing of the interpretation of the future of a street in Vallecas by Iris Herrero (12years old) Tirso de Molina Secondary School in Vallecas.

The first year student Iris, in her drawing portrays many elements present in urban landscape of “The Ensanche de Vallecas” a show case of the speculative housing projects of the 2007 housing boom and how she thinks these will be in the future: traffic chaos, publicity gimmicks to see things through special glasses, pollution and buildings being eaten away by space monsters. Through her drawing she expresses her anguish about the future.



Fig. 117 a selection of drawings by the older 4th ESO students.

In the art class of the older students they used the photographs from the image bank interpreting how these images would be in the future. They used black and

white and colour to contrast these two moments, pencils and sometimes ink to experiment different drawing techniques, to represent wind, fire and water, in some cases and fantasies with volcanoes, space ships and hot air balloons. We see that the images also see the future as chaos with a slightly more mature environmental perspective.

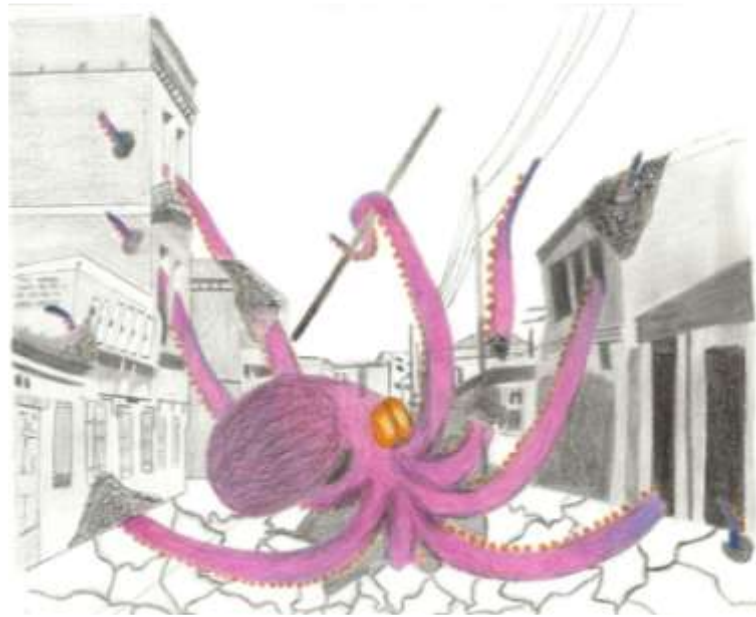


Fig. 118. Drawing of the interpretation of the future of a street in Vallecas by Ana González Serrano (16 years old) Tirso de Molina Secondary School in Vallecas.

The octopus, probably unknown to Ana the author of the above picture, symbolizes real estate speculation⁷⁵. Her drawing shows how this octopus is breaking up with its tentacles the old urban fabric of Vallecas. It is interesting to see how there is an epistemological route between the personal images and collective images.

⁷⁵ *Pulpo inmobiliario*: real estate octopus is a phrase used in many newspaper articles.

Third perception sequence: appraisal

Questionnaire

Questionnaire about you and your neighborhood

Sex	boy				(girl)			
Age	12	14	15	16				
Where do you live?	In Vallecas							
How long have you lived there? (years)	<1	1-5	(6-10)	more				
Do you live in a house or a flat?	house				(flat)			
How many people live with you?	1-2	(3-4)	5-6	more				
How far do you live from school?(Km)	<1	(1-5)	6-10	more				
How do you get to school?	walk	bicycle	car	School bus	Public transport			

A: Social Integration:

1. Do you feel you belong to your community and that you are appreciated as one of its members?	(yes)	no	n/a
2. Do you interact with older people in public space or in formal or informal activities?	(yes)	no	n/a
3. Do your grandparents or cousins live nearby?	yes	(no)	n/a
4. Do you know your neighbor's names?	(yes)	no	n/a

B: Gathering places and activity settings:

5. Are there places to meet?	(yes)	no	n/a
6. Are there places to do sports?	(yes)	no	n/a
7. Are there places to go shopping?	(yes)	no	n/a
8. Are there places to be alone?	(yes)	no	n/a
9. Are there places to hang out?	(yes)	no	n/a

C: Access to Nature:

10. Do you have access to natural settings?	(yes)	no	n/a
11. Are developed parks with play areas?	(yes)	no	n/a
12. Are there wild areas to explore?	yes	no	(n/a)
13. Are there organized sports facilities?	(yes)	no	n/a

D: Safety and freedom of movement

14. Do you feel safe where you live?	(yes)	no	n/a
15. Are you familiar with your local area?	(yes)	no	n/a
16. Can you go out by yourself?	(yes)	no	n/a
At what time do you have to be home?	before dark	(at a certain time (which?) 20:00)	at no specific time
17. Do you feel you're being watched?	yes	(no)	n/a
If so, by whom or what?	Your family	your neighbors	VCR cameras

E: Community image and identity

18. Do you have a good opinion about where you live?	(yes)	no	n/a
19. Are you aware of its history and accomplishments?	yes	no	(n/a)
20. Do you participate in cultural activities?	(yes)	no	n/a
21. Do you participate in sports activities?	(yes)	no	n/a
22. Do have hope about its future?	(yes)	no	n/a

What kind of research are you interested in?

Investigation (internet, local libraries...)	Exploration (cameras)	Design (Picasa,Photoshop)
--	------------------------	---------------------------

Fig. 119 Questionnaire by a 12 year old girl

A: Social Integration:	yes	no	n/a
Do you feel you belong to your community and that you are appreciated as one of its members?	78	2	17
Do you interact with older people in public space or in formal or informal activities?	39	36	24
Do your grandparents and cousins live nearby?	36	58	5
Do you know your neighbor's names?	58	36	5
Comment There is a positive bond with the neighbourhood, though socially it seems less structured than in other case studies.			
B:Gathering places and activity settings:	yes	no	n/a
Are there places to meet?	97	3	0
Are there places to do sports?	98	2	
Are there places to go shopping?	90	5	5
Are there places to be alone?	86	13	1
Are there places to hang out?	100		
Comment: The general opinion is that it is a very good location for activities			
C:Access to Nature	yes	no	n/a
Do you have access to natural settings?	76	10	14
Are developed parks with play areas?	99	1	0
Are there wild areas to explore?	51	27	22
Are there organized sports facilities?	93	2	5
Comment: It seems, as in the previous case study, that there is a lack of wild areas.			
D: Safety and freedom of movement	yes	no	n/a
Do you feel safe where you live?	63	22	15
Are you familiar with your local area?	76	17	7
Can you go out by yourself?	99	1	0
Do you feel you're being watched?	42	44	14
Comment The results are very similar to the previous case study, the children in this area of Vallecas feel less safe, they are also older than to the ones of the previous study so it maybe they are more aware of the gang rivalries , as we will see in the interviews.			
E: Community image and identity	yes	no	n/a
Do you have a good opinion about where you live?	76	14	10
Are you aware of its history and accomplishments?	27	63	10
Do you participate in cultural activities?	10	88	2
Do you participate in sports activities?	34	64	2
Do have hope about its future?	59	7	34
Comment: The concept of community bonding and identity are similar in this case study, there is more participation in the local activities than in the previous study but less hope in the future. S said in the context this area of Madrid has the highest youth unemployment rates.			

Fig. 120 Table 4. The answers are in percentages of the 41 students of the 4th year sample.

Interviews

Year one(1º ESO).⁷⁶

	Interview 1: J , A and K(2 ♀,1 ♂)	Interview 2: E, A y M (2 ♀,1 ♂)	Interview 2: B,I and A (2 ♀,1 ♂)	Interview 4: E, R and V (1 ♀,2 ♂)
Where do you hang out?	<p>"I meet in my house or my friend's house, we go to las Viñas, a park, Le Clerc or the high school.</p> <p>"The football pitch, I don't play their but I meet up there, or in the parque de las Siete Tetras</p>	<p>"Next to the Asamblea. And parks: las Viñas ...</p> <p>Near the Club of the Vallecas we go to friend's house, to the Parque lineal, and walk in the streets. Le Clerc, la Gavia. We go to the cinema in Mendez Alvaro</p>	<p>"I go to" Le Clerc,"</p> <p>Sometimes parks: El Tio Pio , or el Pozo,</p> <p>normally with friends to play football, we go to a park near the Bulevar which is closed and is used only by the people who live there."</p> <p>"Le Clerc, or Alcampo."</p> <p>I go to the parks in the summer near to my house</p>	<p>I think it is a good place to live, I have lived here for 11 years and I have never had any problems. I like the parks, parks have things.</p> <p>"It's big, there are lots of places to go..."</p>
What do you do?	<p>Go Shopping, play video games,</p> <p>I go to learn music I play the clarinet,</p> <p>I go to various places, La Gavia ,Isla Azul, Sol..</p> <p>Modern dance and basketball. I use to go swimming in 6th grade</p> <p>I Played tennis I use to go to the park of the Barco.</p> <p>I play in a band with many young people. How many? 30 or so.</p>	<p>I play basket ball in the Rayo.</p> <p>I go to a cultural centre and I do aerobic and I ride bicycle.</p> <p>I go to cultural activities when I was a child I went to the theatre</p>	<p>I play all sports, if I have a tennis racket I play tennis, if I have ball I play football, basketball...</p> <p>I do Taekwondo and I swim in the summer. I go to a Pool near the Rayo.</p> <p>Yes I go there too in summer.</p>	<p>I swim and play football in the team in the Rayo. I swim in the Pozo there is a pool. I swim in the Rayo.</p> <p>We like to swim for fun on Fridays</p> <p>"I go to the cinema in Mendez Alvaro, before I went to the cinema at the Eroski .(it was cheaper (5 euros)but it closed down.)</p> <p>"I have only been to the cinema twice</p> <p>Why? Because you prefer videos? No, I like it, but it is very</p>

⁷⁶ This was a small group of 12 students which were in the bilingual syllabus system which has been recently established in the CAM. The project and interviews were carried out in English.

				<p>expensive, my parents don't go out very much.</p> <p>I always go with my father. My mother prefers to stay at home.</p> <p>I go to the parks, Viñas and Mendez Alvaro. I go to San Sebastian de los Reyes because I have friends there. I play Volleyball. I play football with my family.</p>
Do you go by yourself to Madrid?	To Sol, to the Corte Ingles, No I go with adults.	Sol. Plaza Mayor, Gran Via, with my family, shopping walking.		<p>"Yes; to Sol, Gran Via. I go with my family."</p> <p>"I don't go very often"</p>
Are there abandoned places?	Yes near my house			
Are there dangerous places?	The M-40, Avenida de la Albufera, walking is dangerous.	Phew a lot. Though I feel safe in my area.	<p>"My mother says that there is a park that is dangerous because a boy was killed there, My mother doesn't let me go but I go.</p> <p>I live in a street where a woman was killed by her husband and an old woman was killed by a drug addict to steal her money.</p> <p>"Near my house there are people drinking and doing drugs."</p>	<p>The gypsies are always screaming . In the Bulevar, there are drug addicts.</p> <p>I go everywhere but I try and avoid the gypsies.</p>
Do participate in the local fiestas?	No, but I participate in the paella Republicana	Yes in the Batalla Naval. I have seen the San Silvestre and been in the		

		Carnaval.. .		
Where do you think you will be in 10 years time?	I think I will be here in Madrid, I will probably be back to my country el Ecuador. I think I will be in Spain.	No I want to go to Argentina. I want to go to live in Galicia .Do you have family there? No, but I like it I would like to go to the states	Yes I would like to stay here because I have a lot of friends. I would like to live in Switzerland where there is a lot of chocolate I would like to travel to Argentina. I am from Argentina and I have lots of friends there. If it is possible.	I think we are leaving Vallecas next year, we are going to Ecuador. Me too, my father wants to open a business in Ecuador. I don't want to go. In the future I would like to live in California. I would like to live in NY.
How do you think the neighborhood will change in 10 years time?	I don't think it will change because there isn't any space , first they have to inhabit the empty buildings, there are a lot of empty buildings here	I think it will be more modern. I think it will be the same	I think the buildings will be taller and the parks will disappear because of all the buildings. I think the same	More cars, more shopping centers and fewer shops. They are closing all the little ones. What do you prefer? The shopping centers. Do you go to buy food in the Kebabs, the Chinos? Yes I go to the Chinos
Others	I go to the Pozo there's my mother's school, and a swimming pool, I also go to the Pozo I have my family there. Why is the Pozo the Tio Raimundo called like this? Probably because here was originally a well there.	Famous people Cristina Peroche, Michel: a football player		

Daily routine I(♀)

I wake up at 7:00 on a school day. I get the bus at 8:00 classes start at 8:25 and school finishes Mondays and Thursday at 15:30 and the other days at 2:30.

I eat at 3 or 4

I do my homework for 2 to 3 hours, it depends

In winter I stay home

I have supper at 9:00

At what time do you go to bed? At 10.00

Saturday daily routine B (♂)

What time do you get up on Saturday? At 8:00

I watch television till my parents wake up then we have breakfast.

We clean the house from 11 to 12 then I do my homework the we have lunch and then I continue doing homework and the I go to the park and do sports then I come home at 8:00, I have a shower and afterwards watch a film

Sunday daily routine A(♀)

On Sundays I wake up at 10 or 11 and then we eat at 3, then I watch TV with my family and then I go over my things for the next day.

In summer I go out till 10:00 and I go to bed at 11 or 12

Normal daily routine V(♂)

I get up at 7:00, breakfast 7:10. I catch the bus at 8.00 school starts at 8:25, on Wednesdays and Mondays we have class till 3:20, the other days we have class till 2:30

After lunch I sometimes watch TV or do homework. I go to train to play football at 17:15 and come back at 19:00, after I have a shower, and then have supper at 20:00, after watch television. I go to bed at 10:00

Saturday routine E(♀)

I wake up at 11, well sometimes at 8.00 because I go with my brothers running to Mendez Alvaro, we come home at 10:15 and have a shower. I do homework if have any, I finish at 2. I eat then I go out with my friends to Eroski or la Gavia, sometimes to San Diego, I go to my friend's house and play with the Play. I am home at about 8:00 then I have supper then I watch TV and go to bed at 12:00. (It's the weekend!)

Sunday routine R(♂)

I don't do anything I just eat and play with the Play and do homework

In the summer I go to the swimming pool with my friends

Fig.121. Table showing different routines of 12 year old children in Puente de Vallecas. As Colin Ward stated children spend a tremendous amount of time in the school environment.

Interview Year 4(4ºESO)⁷⁷

	Interview 5: P, N y C (1 ♀,2♂)	Interview 6: J, M, Ay A(2 ♀,2♂)	Interview 7: P, M y S(2 ♀,1♂)	Interview 8: A, S, My J(3♀,1 ♂)	Interview 11: J(♂)	Interview 10: C, B y D(3♂)
¿Dónde quedáis?	El Poli, el Estadio, el Eroski, las callejuelas, la plaza Roja, Pedro Laborde, el Siete Tetas. El parque de los Bomberos	Por casa o por el centro, el Pozo, las canchas del Madrid Sur, la plaza del Huevo, el Mazinger, por los parques, el Siete Tetas, las canchas de futbol	El Zigzag, las Siete Tetas, Parque de las Cataratas, la Gavia	Por la avenida de la Albufera, Villa de Vallecas	Yo voy a centros comerciales	Avd.de Pablo Neruda, el Centro Cultural Palomeras , Cerca del Instituto, el Pozo, Entrevías, “el Conejo””el Zigzag” La Plaza Roja.
¿Qué hacéis?	Futbol, patinar skate, bailo , corro,	Futbol, ir a casa de los amigos a jugar a la play, ir a centros comerciales	Botellon ,tomar pipas, hacer fotos	Pasear , comprar, comer	Ir a locales juveniles, cine	Futbol, baloncesto
¿Cuándo salís de barrio a donde vais?	Sol, Opera, Plaza del Rey, Templo de Debod, Plaza de España, el Rastro de Entrevías	Museos, el Prado el Botánico, por Tribunal, Alcobendas , las Tablas, a Cercedilla de acampada	No me muevo de aquí. La Gavia	Valdeacederas ⁷⁸ , Sol, Gran Vía, el Tierno Galvan, (es un parque desierto: solo viejos y yo)	Villa de Vallecas, Puente de Vallecas a comprar	
¿Qué sitios son inseguros?	La zona del instituto,	La zona de la RENFE	El puente, el bulevar, los yonquis	Hay muchas Bandas y Gitanos alrededor del Rayo		Sierra de Guadalupe , los Tubos Borrondos , la calle de los yonquis”
¿Qué sitios		El parque, el Parque de la		El Rayo, el Azorín, el Lineal		

⁷⁷ The interviews were carried out during the art class in the two class groups. These interviews have not been translated from Spanish to English

⁷⁸Casa de sus tíos

conocéis mejor?		Torre, los soportales de San Diego, La Gavia				
¿Usáis el carril Bici?			Alguna vez, hasta la Peineta			
¿Participáis en las fiestas locales?		La Batalla Naval, la San Silvestres , el Carnaval	Batalla naval, la Carmela			
¿Cómo veis el barrio dentro de 10 años?	Están tirando muchos edificios dentro de poco hasta el estadio del Rayo	Igual, o creo que se va a estancar, prefiero pensar que se va a quedar igual.	No va a cambiar mucho	“Depende de la crisis, si salimos, irá bien. Habrá más chinos ⁷⁹ ”	Con la Crisis todo va a peor	
¿Donde os veis dentro de 10 años?		No yo quiero ir a Getafe, tengo toda mi familia allí. A mí me gustaría estudiar en Italia o en Salamanca O Zamora	“Yo, cuando cumpla 18, me voy de casa” “Tal y como están las cosas, yo me veo en casa de mis padres” “Yo a la universidad no, primero sacare el bachillerato y luego ...un modulo.”	No, en Estados Unidos, Nueva York o Paris	Yo me veo en otro lugar, Londres, Estados Unidos	
Otros	⁸⁰ “Un barrio un poco salvajillo” “La banda de los descamisado” “yo no salgo de casa,	“yo paro en los soportales, la cueva”, “he tenido algún <i>“problemilla”</i> con los vecinos”	“los yonquis me dan asco” “las generaciones que viene son muy malos”	“en el instituto hay algún miembro de la banda de los Latin King’s. “yo tengo miedo en el instituto, me da pánico entre	No tiene sitios favoritos, prefiere estar en casa	

⁷⁹ Locales abiertos a todas horas

⁸⁰ Visión bastante negativa de barrio porque acababan de presenciar desde la ventana de la clase como atacaban a una señora en la calle

	hago "silloning" conozco el barrio a través de street view"	"me gustan los grafitis aunque no las Guerras de firmas, si "los sitios que comen o molan" "No voy al cine es muy caro"		clase y clase"		
--	--	---	--	----------------	--	--

Conclusion

"Visual education and visual knowledge.

In 1978, a final report was prepared on environmental education in the United Kingdom by Peter Hall and Sally Burninham, which concluded that the worst aspect was the total lack of visual education, that teaching people how to see was one of the things most lacking in environmental education methods and that the consequences of this were expected to be disastrous. It was clear that in the development of visual knowledge, artistic education played a key role.

Until now, art classes were limited to producing "objects" justifying their activities. The before mentioned ABE Project, however, believes that visual skills are not only developed in order to produce objects of art, they focus on the importance of the research and production process.

In November 2013, at "TEA: Drawing as thinking, expression and action"(a conference organised at the National Gallery in London for secondary education art teachers in the United Kingdom; by The Campaign for Drawing, (in collaboration with NADSA and NSEAD) Eileen Adam explained how the objective of TEA was to achieve "visually literate" students.

How is this literacy acquired? For many teachers it would mean establishing a visual language and for this Art is the subject which best develops the communication skills; it is through colours, light and shapes that it develops its descriptive language, but developing a critical eye should also be a part of it.

In the ABE project, “critical” means “interpretation”, (not necessarily negative.) When an urban landscape is construed we are always immersed in a process of evaluation, thus what we register with our sight always entails a response of like, dislike or indifference. In a critical study this response has been thought out.

Participation and shared experiences

To develop critical perception participation is not an end in itself, but it is essential if we want to have an impact on public participation. Much of the apathy and resignation we feel comes from not sharing common interests.

For constructive participation on discussions regarding the quality of built environments, first you need to be able to read the visual features of a landscape in order to be able to express them using critical verbal language.

On the other hand, we have seen that the creative freedom achieved in these drawings meets the criteria of the design of this project. “Design must be focused on creating an environment and relations and behaviours of the people in it. It refers equally to intangible and to physical aspirations.”⁸¹

It has been more than one hundred years since the Town and Country Planning Association envisioned how to improve the environment and living conditions, a task which must be carried out with hopeful positive and creative images of the future.

Our project set in the memory of the participating students a visual experience for critical valuation and evaluation that will remain as an affective aspect of their visual education.”⁸²

⁸¹Political objective of the National Design Association(1978)

⁸² From article “Arte y el Entorno Construido” by the autor published in “Arte y Ciudad”Universidad Complutense de Madrid. (abril 2014)

Case Study 5: Gulliver map of a landscape



Fig. 122. Boys from the Montessori school looking at their Gulliver map

Case Study 5: Gulliver map of a landscape	
School:	Montessori School, Los Fresnos Alpedrete
Age of students	14-16
Number of students	107
Date	2013
Location of case study	Alpedrete, Villalba, Galapagar, El Escorial, Morralzarzal...
Method	Visual methodology with digital cameras and participative techniques
Tools	Power Point, of <i>“Alpedrete’s Landscape”</i> and “resources from <i>“Making better places”</i> tool kit
Results	Gulliver map relief map with place name word clouds and 27 collages ,11 Group Interviews (30 interviewees) , 96 questionnaires
Analysis	Contrast with schooling systems and approximation to urban design through place awareness.
Conclusions	Importance of visual voice in participation techniques

Introduction

As described, the English Montessori School of Alpedrete is the only private school which has taken part in our case studies. The fundamental objective was to see how the experiment was carried out by children who had been educated in a progressive educational context, especially Maria Montessori's concept that the environment can be designed to facilitate maximum independent learning and exploration by the child. Herman Hertzberger, one of the best school architects, himself attended a Montessori school during his childhood and explains how the system and the school building influenced him as an architect. (Dryer, 2016).

The school also teaches the English syllabus, so it was part of PSHE (Personal, social and health and economic education) class which proposed that personal landscape awareness can facilitate democratic public participation in planning processes.




The first sequence: Experience

Project description: an introduction to reading landscapes through layers, taking digital photographs and exploring their local places, making a collages using

Picasa and finally exhibiting the collages and Gulliver map showing the relief and place names in the school’s entrance lobby





Methodology: an introduction the video “How towns are made”⁸³ explained by Ian Bentley⁸⁴ was viewed. Here Bentley briefly explains the process and actors involved in making a town, this was then followed by a power point on the landscape of Alpedrete

Power point of Alpedrete

SCRIPT	SLIDE
<p>We are going to carry out a small visual research project in which you are going to be the investigators. You are going to find out about your surroundings and answer some questions about the places where you live. All this information we are going to use to create something which is called a Gulliver map: a big map of where you live and we will use the images that you collect to explain how you see it. This is an example of what we want you to create: a collage with digital images we have made and have found in internet about the area near to the school. Then using a program called Picasa (downloaded free from Google) I have selected the ones we found most relevant and have created a collage.</p>	
<p>How can we read our landscape? In spatial planning we begin our planning proposals analyzing the different layers which make up it up. These layers, in a natural landscape are: air, the earth’s crust, water, life, and human action and presence. All these layers influence one another and give the overall identity of a particular landscape. In this photograph we see how they are all present and interrelate: the air, tells about the climate, the season and the time of day, the earth crust in that we are at the top of a mountain, we can see there is life in the trees and the twinkle of lights in the distance and we see the building in the foreground, a communication tower, in which we see human presence.</p>	
<p>Air When we analyze the air layer we consider the local climate and the seasonal variations. This can visualize in the colors which can indicate the time of day or the season, clouds stars and the sun also explain the character which is subject to continuous change. From looking at the sky we know if it is windy or cold, where the sunrises and sets, from where the wind blows</p>	

⁸³ This video was part of “The Making Better Places Project” tool described in the methodology.

⁸⁴ Ian Bentley is Professor emeritus of the planning department in Oxford Brookes University.

<p>Water</p> <p>The presence of water changes the earth's crust creating rivers and eroding the rocks, its presence influences microclimates and is important in the location of settlements such as Alpedrete. It is as are all the layers globally connected: Alpedrete's local river is called the Guadarrama joins up with the Manzanares which passes through Madrid to later join up with the Tajo ending up in Lisbon and the Atlantic Sea.</p>	
<p>Earth</p> <p>We are in a mountainous region of Madrid made of up of a hard rock called granite. The physical features of the landscape are very much influenced by its presence.</p> <p>The rock is shaped into boulders by the action of water and wind. The name Alpedrete and Berrocales make reference to the granite boulders found here.</p> <p>The granite was the livelihood of many of the people who worked in the quarries. Its high quality made it an excellent building material of many important buildings in Madrid. The Escorial was built from it. Now the disused quarries have been filled with water and are used for fishing and swimming.</p>	
<p>Life</p> <p>The Dehesas: the meadows where livestock graze , Fresnos (Ash) and Encinas (small Oaks), are the typical trees that grow here. The Fresno's have this funny appearance because traditionally their branches were cut too make charcoal to burn in fires as heating by the "Carboneros" (charcoal makers). Another characteristic of the dehesas are their dry stone walls made from granite boulders. They are accessed through tracks (cañadas) where the cattle and sheep are moved locally or across the country as is the case of the Cañada Real for transhumant pastoralism. We see There is a lot of wild life: deer, boars, rabbits ... which made Alpedrete a good royal hunting retreat with the presence of the Palacio de Matespesa and latter the station of Mataespesa which the King used at the beginning of the last century to come hunting.</p>	
<p>Human Presence</p> <p>With the train station and a good motorway this landscape was quickly transformed and urbanized. Urbanization can be seen as something which destroys natural resources. To build towns for people we cut down trees, use up the water and land as well as pollute them. However, even though over centuries this has been done sustainably and recent urban planning has shown little respect for the natural resources, Modern planning aims at doing this so we can live in these beautiful places maintaining and respecting its character. To do so everyone must participate democratically and to do so we must be aware of its importance.</p>	

It was the first time digital images made by the children were used. A small explanation was necessary on what types of images were needed and how to store them from their cameras to use them on the computers and make the

collages. The children came from villages and towns from a 30 km catchment area, so it was decided that they would make up groups of 2 to 3 which lived near to each other.

Second perception sequence: Analysis.

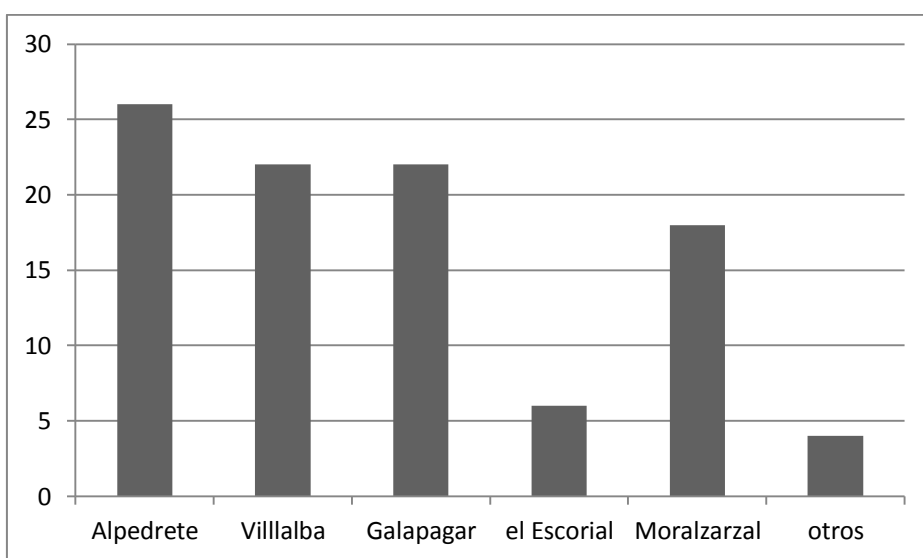


Fig 123 Graph showing the different villages where the students live⁸⁵

Collages:

A total of 27 collages were made: 13 Alpedrete, 6 Villalba, 6 Galapagar, 1 El Escorial and 1 Moralarzal. Year 10⁸⁶ made the majority. There was a bit of confusion with the logistics of year 9 so in the end they only made 7. They mixed images which they had made with images that they had found on the internet. They carried out the questionnaires in the first presentation session and were interviewed in their groups with their colleges in a small class, next to where they were working on their collages.

⁸⁵Galapagar includes: La Navata, Torrelorones, las Rozas, Las Matas and Aravaca
 Moralarzal includes: Collado Mediano, Los Molinos, and Guadarrama

⁸⁶ Year 9 is equivalent to 2^o of ESO and year 10 is equivalent to 3^o of the ESO

collages Y9

7 imágenes, marzo de 2013



montessori year10 collages

16 imágenes, febrero de 2013



Gulliver Map and Word clouds

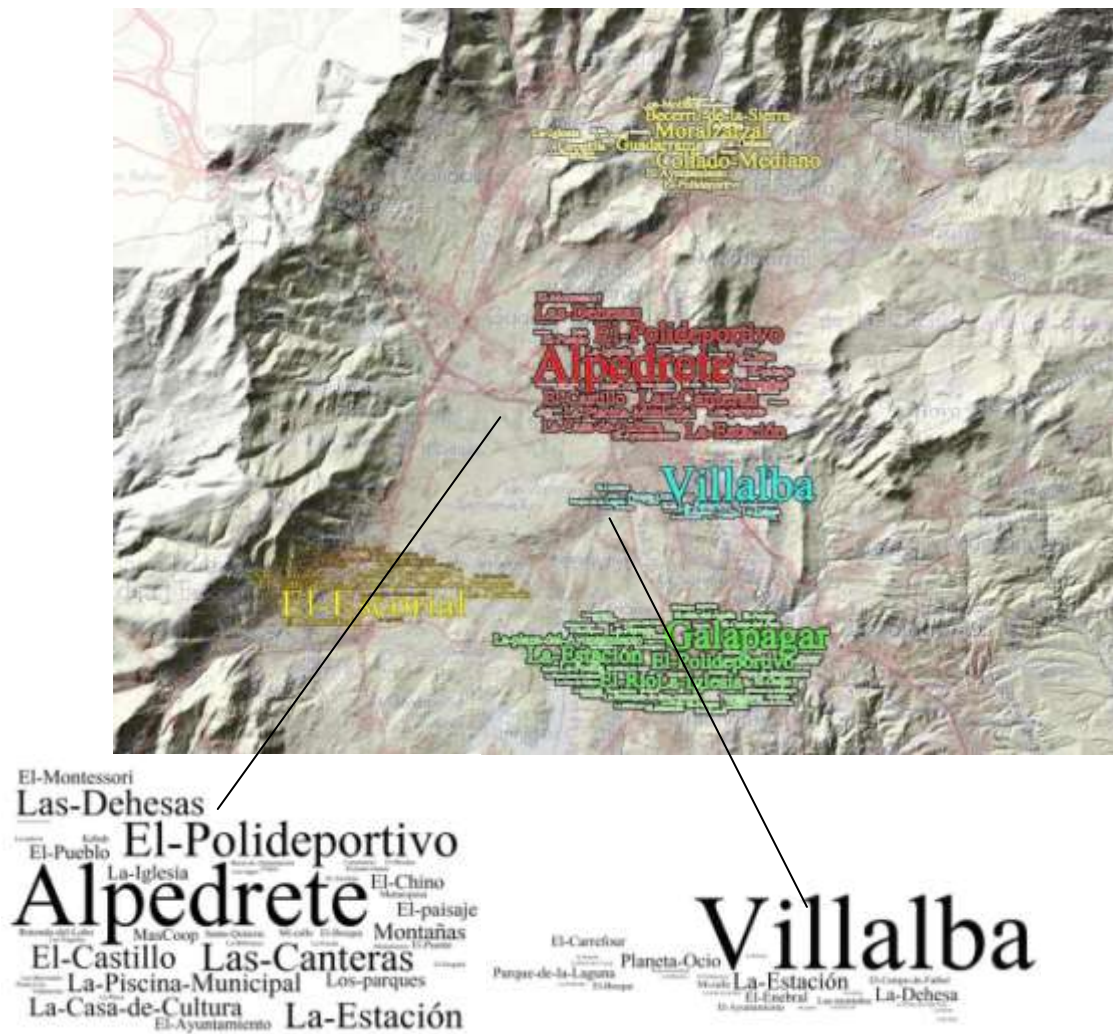


Fig. 124. Collages and Gulliver Map based on a relief map with word cloud made of place names known to students.

Third perception sequence: Appraisal

Questionnaire ⁸⁷

A: Social Integration:	yes	no	n/a
Do you feel you belong to your community and that you are appreciated as one of its members?	72	8	20
Do you interact with older people in public space or in formal or informal activities?	67	19	8
Do your grandparents and cousins live nearby?	38	60	2
Do you know your neighbor's names?	92	8	0
Comment The answers to these first four questions indicate that the children are less integrated than in the other schools studied.			
B:Gathering places and activity settings:	yes	no	n/a
Are there places to meet?	88	8	4
Are there places to do sports?	98	0	2
Are there places to go shopping?	57	41	2
Are there places to be alone?	86	8	6
Are there places to hang out?	70	18	12
Comment The overall appraisal indicates that they live in well catered for areas. It is interesting to notice the gender difference in the reply to question nº 7. Girls value more the existence of shops			
C:Access to Nature	yes	no	n/a
Do you have access to natural settings?	94	1	4
Are developed parks with play areas?	88	10	2
Are there wild areas to explore?	62	28	10
Are there organized sports facilities?	84	12	4
Comment Again there is an over positive appraisal of the area except for in question nº 12.			
D: Safety and freedom of movement	yes	no	n/a
14.Do you feel safe where you live?	68	16	6
15.Are you familiar with your local area?	90	10	0
16.Can you go out by yourself?	90	4	6
17.Do you feel you're being watched?	62	30	8
Comment There is a greater sensation of insecurity in comparison with case studies 6.			
E: Community image and identity	yes	no	n/a
18.Do you have a good opinion about where you live?	74	14	12
19.Are you aware of its history and accomplishments?	20	62	18
20.Do you participate in cultural activities?	48	48	4
21,Do you participate in sports activities?	68	26	6
22.Do have hope about it's future?	56	30	14
Comment: There are fewer bonds with the community as seen in the answers to the first four questions and on the other hand they are slightly more optimistic about its future.			

⁸⁷ The results are in % of the answers by the 94 interviewees aged between 13and 15

Interviews:

Collage and Interview 1: ALPEDRETE. (Two girls and a boy, year 10)



Fig.126 The collage was made by one of the girls. The girls like to experiment more with the special effects of the Picasa tool kit: with the colour filters and composition. Many of the images are taken from their windows.

How long have you lived here?

Just two years

Where did you live before?

Villalba, I prefer Alpedrete. I come walking

I like it because you can go walking everywhere, here we have more friends

How would you describe it?

Calm, but with lots of nice people and good places to go.

What places do you like to go to?

I like going to the Canteras(quarries) with my friends

In the winter where do you go?

We usually go to the sports centre and play football.

I usually go to the "polideportivo" (sports centre) and play basketball and paddle, you can go walking everywhere.

I don't go to many places, I can't go out by myself my mum doesn't let me because I don't have a mobile phone.

Do you think that if you had a mobile phone she would let you?

Yes

I do have a mobile phone because my sister does and I go out with her.

We go to the Chino (an afterhours) we buy drinks and then we go to the Dehesa(park) and have them there

I sometimes do that also

Do you consider your doing Botellon (drinking in the street)?

No, Botellon is with alcohol

Are there people doing Botellon?

Yes

I go some times to the castle and go by bike.

Are there places that you don't like?

Sometimes at night in the castle there are nasty people, taking drugs

Sometimes we go to the cemetery

If you could travel to the future, how do you think Alpedrete would change?

It will change maybe with more houses, more roads...

I don't think it will change; maybe there'll be less people because there are fewer jobs.

Where do you see yourself in ten years time?

I will probably be studying abroad, probably Germany

I'm not sure.

What would like to do?

Something to do with medicine

Collage and Interview 2. ALPEDRETE (2 boys; year 9)



Fig.127 The images selected for the collage are of representative elements of the village: the fortified church, the town council, a hotel, monument, the village's coat of arms, sculpture and general views of the landscape.

Where are you from?

Matalaespesa, very near to the school

So you come here walking?

Yes

How would you describe Alpedrete?

Very peaceful you can go for walk or meet up with your friends

Do your friends live nearby?

Some live nearby, some far away

The ones that live nearby what do you do with them? Where do you go?

We go to their homes.

We go to the chino(afterhours) or go to the Canteras

What do you do?

You can go to play in the Canteras, you can swim and talk

Are there skate parks?

there's one in Villalba

Do you do skate?

yes

Have you gone alone to Madrid?

No

Would you like to go?

Yeah, to see things

Do you go to the cinema?

Yeah

When you feel down where do you go?

I stay in my room

Are there places you don't like?

the graveyard, it's scary,

Are there dangerous places?

No

Are there places you aren't allowed to go?

If it's near I can go by myself, I sometimes I go by bike to Guadarama.

Do you have a mobile phone?

No

If you could travel to the future how you do think Alpedrete would change?

More buildings, more contamination

In ten years time where would you like to live?

Alpedrete it's a good place to live

Is there anything else you would like to tell me?

Not very long ago they broke into the house next door. An alarm is not very useful.

Collage and Interview 3: COLLADO VILLABA (2 girls year 10)



Fig.128 There are images of the natural landscape; sports facilities and shopping centres, there are also pictures of municipal buildings. (Many of these are mentioned in the interviews)

How long have you lived here?

All my life

Me, 8 years before I lived in Poland.

How would explain where you live?

Comfortable, a place where you can go out with friends, it's easy to get around

Which places do you know?

Planet Ocio, Carrefour, (shopping centers) around the plaza de los ..

Do you do sports?

No, I dance at the Casa de Cultura

What are your favorite places?

The park around the library

Are there places you like to be alone when you're sad?

No, I prefer to stay at home

What do you do when you go out?

Walk around, eat things...

Have you gone alone to Madrid?

Not yet, we are planning to...

Are there places you are not allowed to go to or that are dangerous?

At night it can be a bit dangerous. A friend of mine was followed home

Are there places you can't get in, Discos?

No, there's a disco for 14 year olds

What do you think Villalba will be like in the future?

There will be more things for young people now there are not enough

Where do you see yourself in 10 years time?

I don't know I think I will stay in Madrid

Collage and Interview 4: COLLADO VILLABA (boy and girl , Year 10)



Fig.129 The Collage is by the girl. There is an artistic component in the composition and the selection of the images, it is has a more urban focus.

How long have you lived in Villalba?

I have lived all my life.

Me too

How would you describe Villalba?

It is like a city: it has shopping centre, places to do sports, nature... it has a bit of everything.

Do you do sports?

Yes, I go swimming in the public pool, sometimes I go to a gym, not with machines just exercise.

Tell me places you know?

There are lots of places like: Planet Ocio, los Valles (shopping centres) to go with your friends there are lots of shops, businesses in the centre there are also.

There are skate parks also. And gardens where people our age hang out

What are your favorite places?

The skate park, there is also another big park by the entrance of the library where people do skate and also the centre where we meet

What do you do?

We walk around, we go and have dinner in some places, Tele pizza, to burger king and also we have ice creams.

Have gone alone to Madrid?

No, but we are planning to... I have been with other friends not with school ones

We are planning to go to the Gran Via, plaza Mayor, Fuencarral, and the Retiro

Which are the places don't you like?

The center of Villalba

Well, Villalba is divided into three parts: the old village, the centre which is the city and the "Bornornal" the industrial area, that is the most dangerous part, it has nasty people there are drugs immigrants and muggings

What do you think it will be like in the future?

There are two shopping centers which were quite important in the past, now most of the shops have closed; I think that in the future they should be renovated.

Where do you think you'll be in 10 years time?

I'd like to be in New York, London, Rome, Paris...

I would like to stay here, maybe not in Villalba, maybe some where more developed than Villalba, maybe Torrelodones or Las Rozas, there is a hospital there, it is more modern.

Would you miss not being in contact with nature you have here?

No, I wouldn't .I prefer living in Madrid in Winter and Villalba in the summer that's when there are swimming pools..

Collage and Interview 5: MORALZARZAL (2 boys ,year10)



Fig.130. Most of the images are of buildings: the town council, the church and bull ring, as nodes (spires), there are paths and street views. Panoramic views of landscapes. One from a window

How would you describe where you live to someone who's never been there? What are the most important places?

It's got one of the most important sports centers in the area; it's got lots of countryside around it so it's quite nice to go running.

What places do you meet up with your friends?

I go to Villalba there I meet with my school friends, there's Planet Ocio, shopping centers.

How do you get there?

I go by bus

Have you been to Madrid by yourselves?

No we are not allowed

Which is the most important place in Moral?

Well, probably it's the center where there is a Bull ring and there are shops and bars around it, that's where we like to meet up, but the place I like the best is probably going out, up the mountain that's next to Moral, (Moralzarzal) to the water deposit, you've got a really nice view there.

Have you taken photographs from there?

No, I have found some good ones on internet. I've taken some from the mountain where there is the telegraph post.

The Torre Del Telegrafo? Like the one I showed you in the Power point?

Well a little bit lower down, sometimes I go with my father and I sleep there, we have taken photos in the evening and in the morning when there is sunrise.

For you it would be your favorite place: a special place?

Yeah, 'cause at sunrise you see Madrid, Villalba, and other cities... you can see the lights. It is very beautiful.

Are there places you don't like?

Not really

Are there places you can't go because they're not safe? Are there places where there are gangs...?

Not really, here no, there are more in Madrid, and Torrelodones

You've heard about place that you wouldn't want to go in Torrelodones?

I wouldn't walk around places like Torrelodones at night alone

Are there places you can't get into like in Madrid there are discos?

No there are no discos here

If you could travel to the future how do you think things would change? How would this place be in say ten years' time?

I think it will be a lot worse

Why?

A lot of pollution, a lot of unemployment, because most people here work in Villalba and in Villalba things are pretty bad

Have you heard of people breaking into houses?

They broke into my house a few years ago.

Oh, did they take a lot of things?

Not really because we had most of our stuff with us while we were on holiday

Do you feel safe at home?

Yes

Would you like to live here in 10 years time?

I'm not sure; it's very probable that we will have to go to another country

To study there and then come back?

Probably to study and live there

Where?

Probably England or Canada

How did you feel about this interview? Do you think that there is something I should have asked that may be interesting for the research?

No

What do you think this information is going to be used for?

So that you can show how young people see their villages through their eyes.

Collage and Interview 6: La Navata, Galapagar (Girl, year 9)



Fig.131. The photographs and collage was made by one girl. There are lots of personal images of places where she walks around her house. Focus points: meeting places, paths, streets and general views of landscape. The dogs and the horse are also part of these views.

Where do you live?

I lived in Villalba but now I live in La Navata.

What do you prefer?

La Navata

Why?

Because it's quieter. It has lots of green areas with beautiful views. You can go out for walks with your friends and ride bikes.

When you go out what do you do? Do you go to the cinema?

We don't have a cinema nearby, so we go out with friends for walks.

Have you gone to Madrid alone?

No, I go with my parents.

What places are important for you?

Green areas: parks where I walk my dogs, the tennis courts where I play.

Are there places you don't feel safe?

Places where there is dangerous traffic

If you could travel to the future how do you think your neighborhood would change?

I think that all the empty houses there are would probably be occupied; there would be more houses and less green areas

Collage Interview 7:La Navata (Three girls, year 10)



Fig.132. Views of places they go to play around their house, specially the river. As well there are images of the town square and the station.

How long have you been in the school?

We have been in The Montessori for 11 years

How long have you lived in Galapagar?

All of our lives.

How would you describe Galapagar?

We live in La Navata, an area of Galapagar, which is quiet, but Galapagar is quite noisy, full of immigrants, “marroquis,”

Do you agree with her?

Well, really we live in La Navata which is peaceful and with nature, but Galapagar is totally different: horrible. It is quite scary there was a murder a month ago because of a drug deal. So there are dangerous places there.

Very dangerous and noisy.

Tell me places you know and like in la Navata?

The Mercadona (a super market), there's not much... the church of San Antonio,

Why Mercadona?

Because it's the only place we can go. We meet there...

You meet there?

Well, we meet in parks or the train station,

What are you favorite places?

The river... but it's really dirty

Why do you like it?

Because we go for walks we like to relax in the nature

I like my house

Do you usually meet in each other's house?

Yes, sometimes we go to her house and then we take a walk to the river, we sometimes go to a new bar there is to have smoothies and ice creams. I know the owner's daughter.

Have you ever gone to Madrid alone?

Yes

How do you go alone?

By train

Where do you usually go?

Sol, Principe Pio, to the shopping Mall there is in the station.

What do you do there?

I go shopping or walk around. I go walking to my aunt's house

Have you been to the Rastro?

Yes with my mum. Me with my dad

Are there places you are not allowed to go?

No, but there's places I don't like to go, for example la calle Real of Villalba. It's a place where everybody goes to meet up and I don't like it

Why?

It's very scary, and dirty and noisy

I don't like to go past some houses there are in Galapagar, there are poor people and they are noisy and it is vandalized. Galapagar is dangerous.

If you could travel to the future, say 10 years' time, how would you think your neighborhood would change?

It would be the same. No, it wouldn't have as much nature. It would be more built up.

Would you like to live here in ten years' time?

Yes. They say they are going to put up a cinema in La Navata, a shopping mall with cinema, but I'm not very sure about that.

Is there something more you would like to tell me about where you live?

One day when I was walking home with my brother and some friends we crossed some "gitanos" (gypsies). My friend had some sweets, and the gypsy said "hey give me some sweets." We said "no" and continued walking, then suddenly the boy came and punched my friend in the face. So a fight broke out. My neighbor saw us, stopped his car and stopped the fight. I never walk home alone after that.

At what time was that?

At about 5.

There are groups that are vandals and they always go to Villalba and Pozuelo to fight against other groups.

The good thing about the Navata is that we all know each other in our age group.

Collage Interview 8: El Escorial (two boys, year 10)



Fig.133. The Escorial is protagonist in many of the images as are the cloisters and walks. There are general panoramic views

taken from a high view points (and some images are tilted?)

How long have you lived here?

6 years, I use to live in Barajas before the Escorial.

How long does it take to get to school?

About 30 mins.

How do you come?

My parents bring me

How would you describe where you live?

Crowded, I live near the Monastery which is more calm but the village is always very crowded . It's very crowded all year round. There lots of things always going on.

Where do you hang out?

In the city center we go for walk we have a polito (small ice cream)

Have you gone by yourself to Madrid?

Yes, but not very often because it's very expensive.

What do you do when you go there?

I go to the Cinema, to the Retiro,

I once went to the Principe Pío to see a skate exhibition.

Do you skate?

Yes

Do you do skate here?

No, I go to Torreldones and meet up with friends from school.

Which is your favorite place in the Escorial?

"La Lonja", it's near

Why?

Because it's full of young people and it's big.

And you?

"La Herreria", it's like a big field, I like to go cycling and play football.

When you feel a bit depressed where do you go?

I like to stay at home and listen to music

To "el Batán", it's an abandoned building, I don't go inside, but it's nice 'cause there's a lake nearby.

Are there places you don't like?

The polígonos: the industrial areas.

Why?

Because there's nothing there

Areas out of the center where there are small gangs.

Have you been mugged?

No

Do you know any one that has?

Yes, in Villalba

What do you think the future will be like in 10 years?

I think it will be more built up. Houses where nobody lives. Near where I live there was a nice mountain now it's full of houses

Where do you think you will be in 10 years time do you think you will still live in the Escorial?

I prefer living in Madrid I would like to study there.

I would like to study in Germany

Is there anything more you'd like to tell me about?

There are a lot of immigrants here; it's full of North Africans (Arabs)

I don't mind it but sometimes they form groups which don't mix with other people.

Case Study 6: Local school binding to the environment



Fig 134. Teacher and students in front of their Gulliver Map in Soto del Real

Case Study 6: Local school binding to the environment	
School:	ISE Sierra de Guadarrama
Age of students	14-17
Number of students	54
Date	2013
Location of case study	Soto del Real, Manzanares el Real, Miraflores de la Sierra, and Guadalix de la Sierra
Aim and Method	Part of a geography class project in three phases: introduction to reading layers, taking digital photographs and making a collage using Picasa and exhibiting the collages and maps showing the time evolution of the villages in the school's hall way
Tools	Power Point: Soto del Real's Landscape, image research
Results	Gulliver map showing the recent evolution of the three villages with 25 collages made with Picassa, 10 Interviews, 54 questionnaires
Analysis	Landscape awareness in a local environment A local school in a local community. Bonds between the students and the local environment.
Conclusions	Importance of school bonding

Introduction

This case study is located in the institute Sierra de Guadarrama in the village of Soto del Real. As said when describing the local context, it is a relatively new institute, opened in 2004, which also caters for the neighbouring villages of Manzanares de la Sierra, Miraflores el Real and Guadalix de la Sierra, all under a 10 km. radius from the centre. Before it opened the children had to go to the town of Colmenar Viejo for a public education, 10 km away, or attend the local religious chartered school "El Pilar". With the population boom over the last years the villages of Miraflores and Manzanares are beginning to build their own institutes.

The case of this local school is of special interest because it acts as a community bond not only within the village of Soto del Real but also with the other villages and helps overcome some of the rivalries that exist between the villages. The CAM lacks a city region strategy which would help to coordinate local schools and other community services in this sense (Watt & Stenson, 1998).

At the time of the case study there were seven groups in third year of the ESO with approximately 28 students per class. Three of these groups participated in the study as part of a geography class which followed the CAM's education curriculum guidelines on landscape and urban planning. Normally these subjects are taught memorizing concepts from an official text book.

The first sequence: Experience

Project description: as in the previous case study 5 this was an introduction to reading landscapes through layers, exploring local places and taking digital photographs, then later, in school, making a collage using the Picasa software, mounting panels of the these found images and exhibiting the collages, Gulliver map, of the landscape and historic evolution of the villages on a big panel in the school's lobby.

Methodology: a similar methodology to case study 5 was carried out, perception through: experience, analysis and appraisal. More importance was given to the layer reading involved in the experience, and besides the photographs, a written account was asked for by the teacher to evaluate as part of the year's course work. The teacher himself provided resource material for the class.

An explanatory class was given about the local landscape of Soto del Real using the power point. Then a brief explanation of how the investigation was going to take place, dividing the three classes into groups of three or four, to take photographs of aspects of their local landscape of their villages which emphasized the presence of the layers explained in the PPT and how they are related.

As in case study 5 the local landscape has been transformed drastically over the last 50 years, so with the help of the historic maps of the area this evolution was analyzed in the three villages. The maps were passed around the class so that the students could locate where they lived on them and how the landscape had changed. During the class they were asked to fill in the questionnaires.

The groups students then met after to school to do the visual research and two weeks later were interviewed, while they made the collages using the Picasa software, in the teacher's room.

Power point of Soto del Real

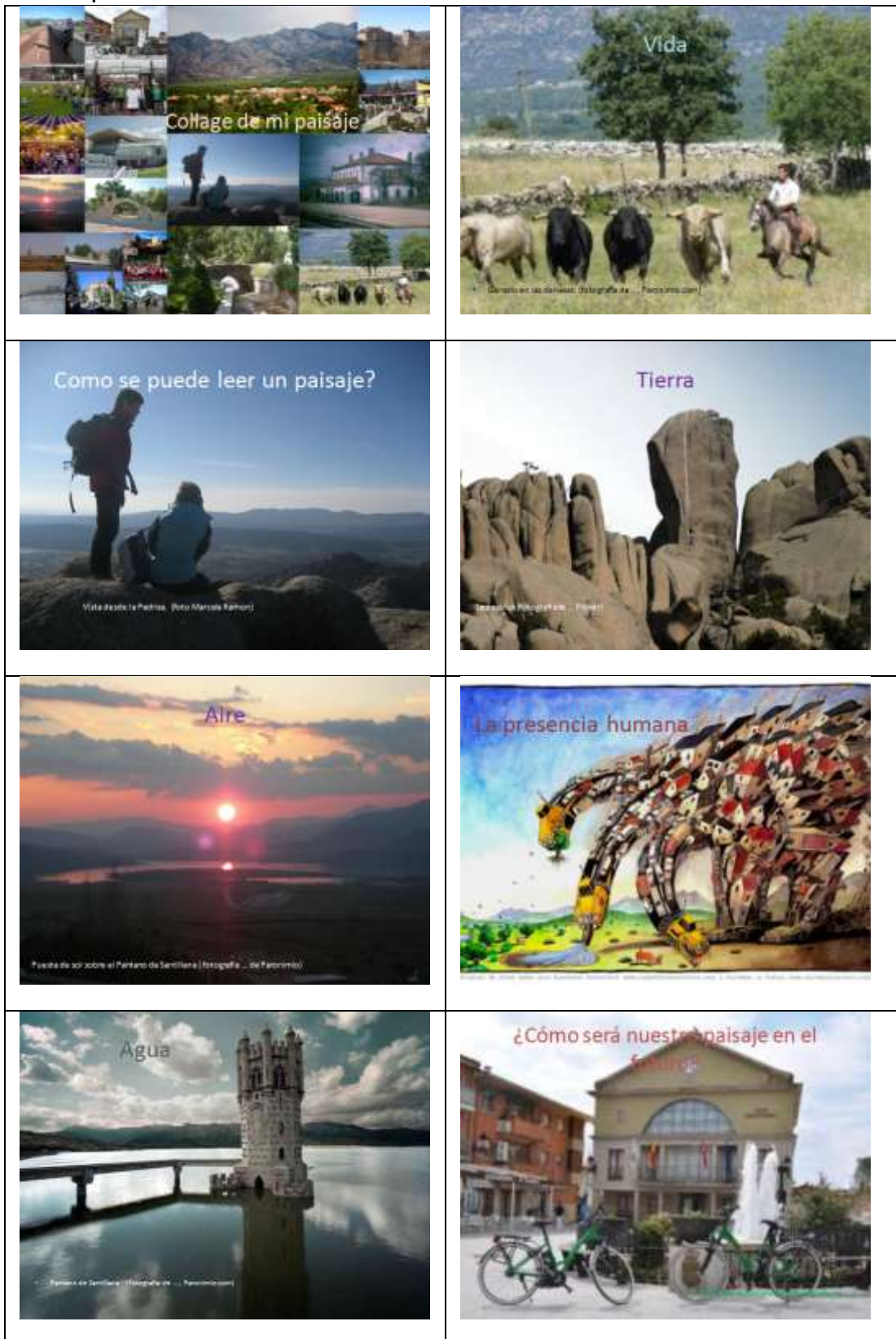


Fig.135 . The slide show was made in a similar format to the one in case study 5 with local content and the layer analysis format. In this case study more emphasis was laid on geographical aspects related to these landscapes. How the shape and

layout of the villages adapts to physical aspects of the terrain and climate and how economical resources and social factors coexist in the old village culture and the new one.

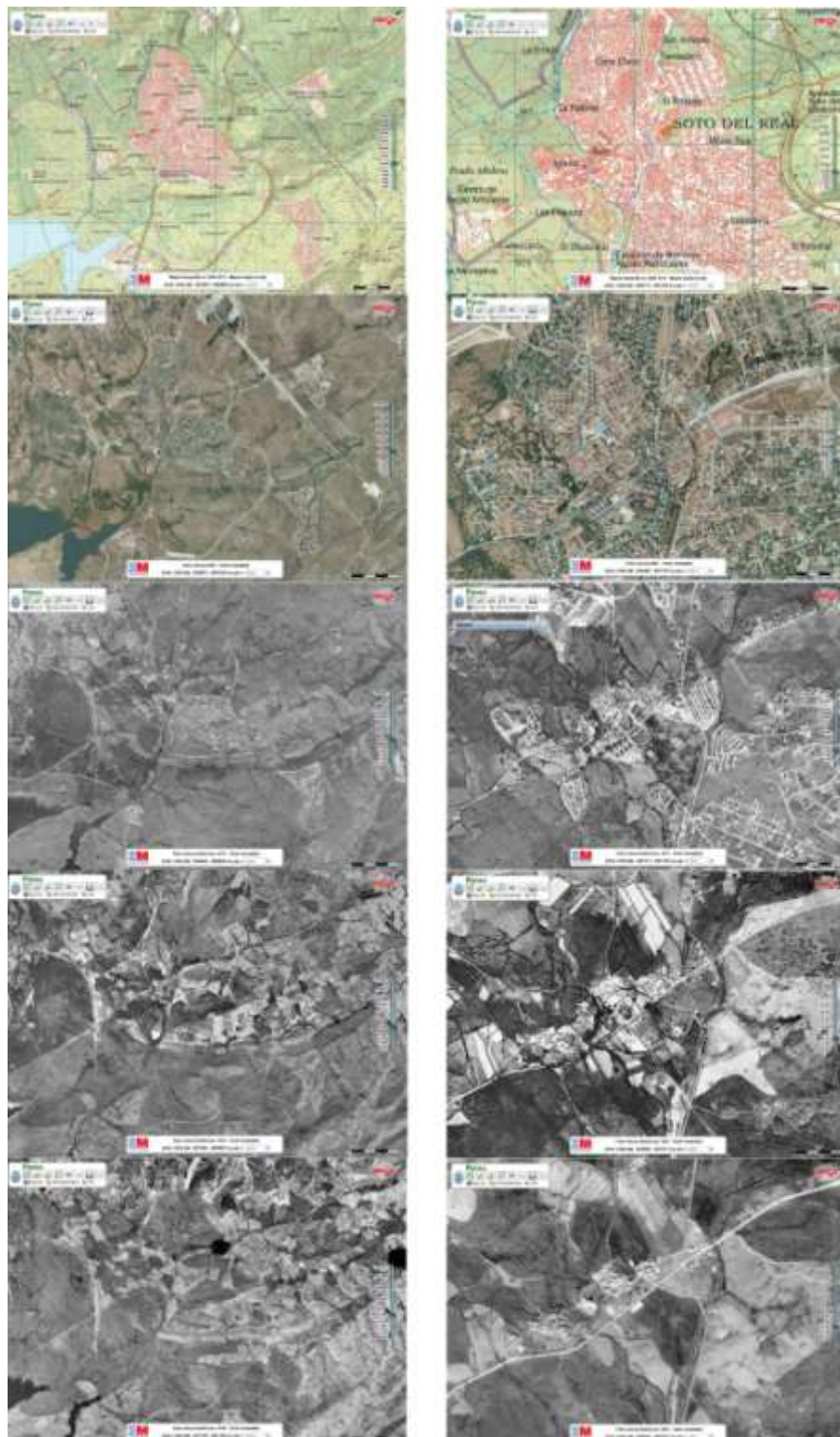


Fig. 136 historic evolution of Soto del Real. Geographically situated on a cross roads at the foot of the Pedriza mountains. The village has a Romanic church and bridge, and a village square. The surrounding land had: small hold farming, livestock pastor lands, woodlands and granite quarries. These over last years have become housing estates, firstly holiday homes and more recently permanent ones. This has made the village grow in tertiary activities such as shops, bars, and social cultural facilities.



Fig. 137 . Historic evolution of Manzanares el Real. Landscape wise Manzanares el Real has the most striking features of the three villages: The Pedriza, the lake and the castle. Unfortunately these have also been subject to the most savage patrimonial ravaging. The Pedriza has been invaded by houses, the castle had until the late 1980's subject to looting and the lake transformed into an artificial water drinking water deposit for the city of Madrid. These issues are very interesting starting points for initiating critical thinking.

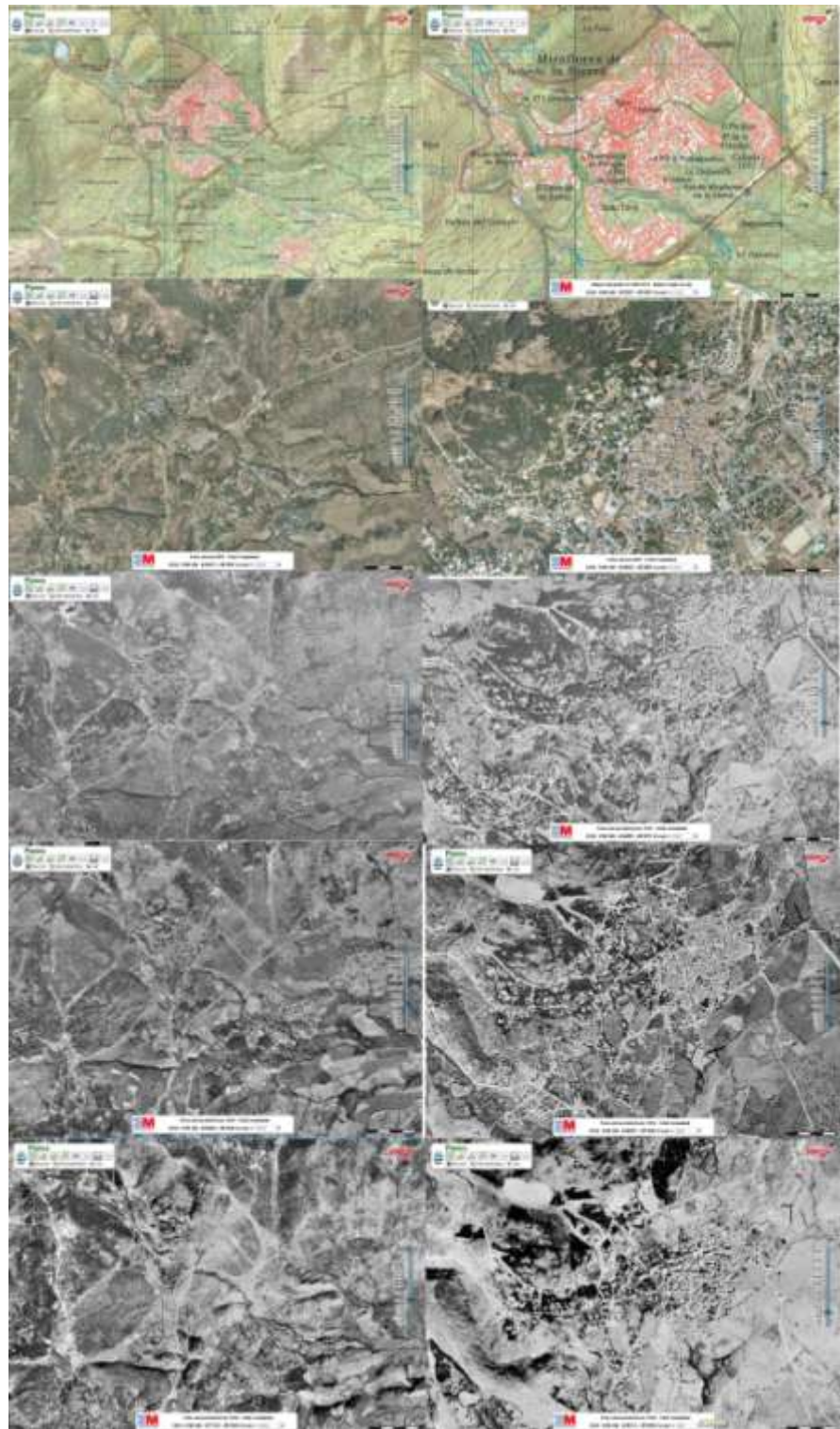


Fig.138 Historic evolution of Miraflores de la Sierra. Historically Miraflores was a vacational retreat for Madrid's intelligentsia including noble prizes such as Ramon y Cajal and Vicente Alexandre; it has an interesting architectural patrimony of late nineteenth and early twentieth century country homes as well as its medieval church and municipal buildings.

Second perception sequence: Analysis.

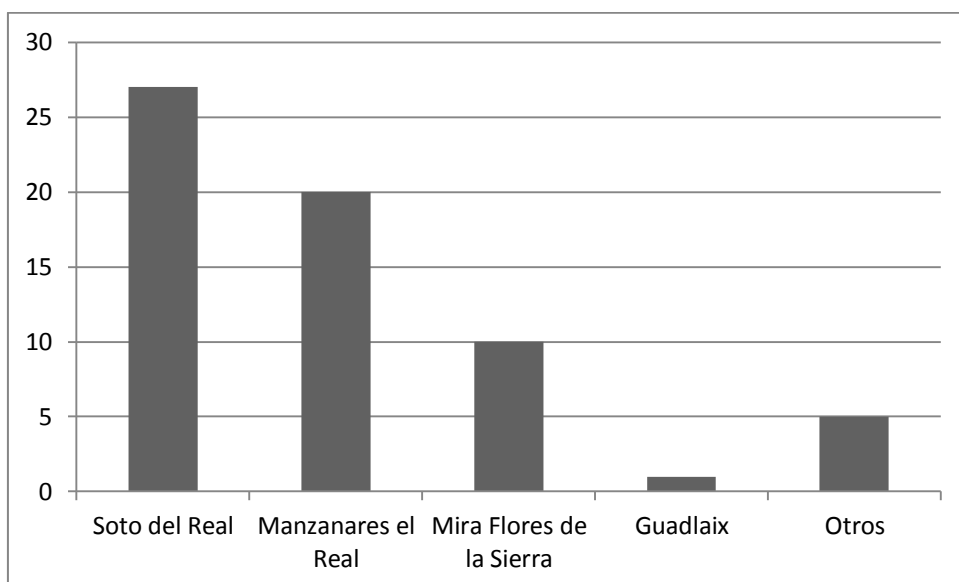


Fig.139 graph showing the villages were the students live.

Collages

Three class groups with samples from four different villages participated. A total of 35 collages were made: 17 Soto del Real, 10 of Manzanares el Real, 6 Miraflores de la Sierra and 2 of Guadalix de la Sierra



Fig.140 Collages Soto del Real. As described in the context; the village is the nexus for the children from other villages because they come here daily to class. So when the investigation groups were made, many were composed of children from different villages and there was a majority of collages made of Soto del Real's landscape.



Fig. 141. Collages of Manzanares el Real. Some of the collages are just one layer analysis of the landscape and others because there were less photographs are a mixture of layers .



Fig. 142 Collages of Miraflores de la Sierra and Gaudalix de la Sierra. There are less collages of these two villages because Miraflores and Gaudalix have recently built new institutes so there are not as many students from these as there were.

Gulliver Map



Fig.143 As the study compromised three villages instead of a global image it was decided to exhibit each of these as separate identities with maps of the villages and their historic evolution This reinforced the special character of the institute bringing together the three villages while recognizing their individuality. At the time of writing the present thesis (three years later) the map was still hang on the wall and is used by some of the teachers to explain aspects of the villages.

Third perception sequence: Appraisal

Questionnaire ⁸⁸

A: Social Integration:	yes	no	n/a
1. Do you feel you belong to your community and that you are appreciated as one of its members?	75	2	23
2. Do you interact with older people in public space or in formal or informal activities?	39	44	17
3. Do your grandparents and cousins live nearby?	45	53	2
4. Do you know your neighbor's names?	79	16	5
<p>Comment</p> <p>The results are compared to those of Case Study 5, which is situated in a similar location, but cannot be considered a local school as the majority of the children live more than 10km away from it.⁸⁹ In this sense these statistics show that there is a greater interaction between the students who attend these schools and their community.</p>			
B: Gathering places and activity settings:	yes	no	n/a
5. Are there places to meet?	96	4	0
6. Are there places to do sports?	94	6	0
7. Are there places to go shopping?	30	54	16
8. Are there places to be alone?	81	10	9
9. Are there places to hang out?	94	4	2
<p>Comment</p> <p>There are similar results in the first two questions in both of the case studies, as said these areas have been very well equipped with all sorts of sports installations, there is a lack of retail services; they depend on Madrid and the shopping Mall in Colmenar Viejo to buy food, clothes and appliances. Another interesting comparison is how 94% of the children feel that there are places to hang out. In case study 4 there is a similar and even more positive perception about their neighbourhood, which could also be due to the local school bond to its surroundings.</p>			
C: Access to Nature	yes	no	n/a
10. Do you have access to natural settings?	94	0	6
11. Are developed parks with play areas?	88	7	5
12. Are there wild areas to explore?	74	12	14
13. Are there organized sports facilities?	92	4	4
<p>Comment</p> <p>The school is located in a natural park the awareness of this natural setting is far greater than in the other case studies; there is an over positive appraisal of the area except for in question nº 12 where it is not as great but never the less greater than in the other case studies. Maybe exploring is not part of this age groups repertoire.</p>			
D: Safety and freedom of movement	yes	no	n/a
14. Do you feel safe where you live?	86	10	4
15. Are you familiar with your local area?	86	7	7
16. Can you go out by yourself?	97	3	0
17. Do you feel you're being watched?	53	44	3
<p>Comment</p> <p>The perception of freedom and safety is far greater than in the other case studies especially in</p>			

⁸⁸ The results are in % of the answers by the 57 interviewees

⁸⁹ See see Fig. 139

comparison to case study 4. It is interesting to note that in all the case studies there is a high percentage of children who feel that they are being watched; in this case it is by their neighbours, which indicates the tightness of the community which can at times be oppressive.

E: Community image and identity	yes	no	n/a
18. Do you have a good opinion about where you live?	72	16	12
19. Are you aware of its history and accomplishments?	36	43	21
20. Do you participate in cultural activities?	14	74	12
21. Do you participate in sports activities?	49	44	7
22. Do have hope about its future?	58	16	26

Comment:
As in the other case studies the general opinion of the place where they live is a good one. Perhaps because the study took place in a geography class the students were more conscious of its history and accomplishments than in the other classes. There seem also to be a lack of connection to cultural activities probably also because of the difficulty to go to cinemas, theaters and museums from here.

Gender Analysis.

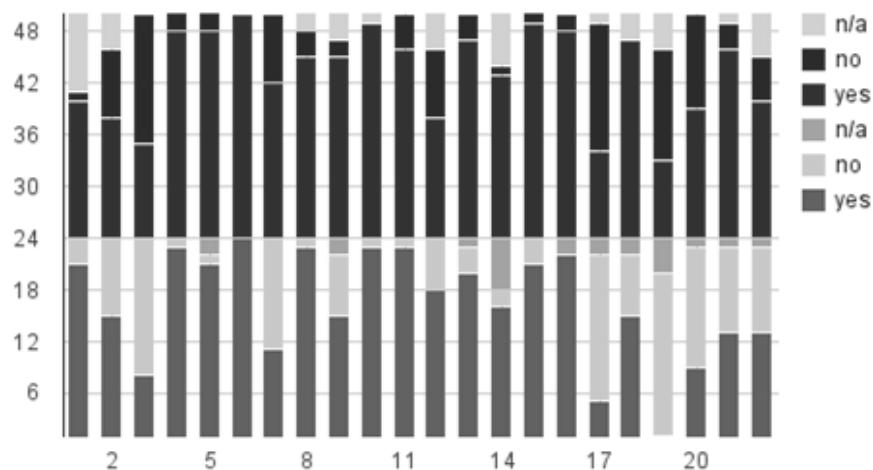


Fig 145 . Graph showing how the results vary gender wise: the darker greys at the top are the girls answers, and the lighter ones at the bottom are the boys. The x-axis represents the question and the y-axis the number of answers to these.

The biggest variation in between the sexes can be seen in: Questions: 7, relative to shopping more girls feel that there are not enough shops, 9, relative to places to hang out which shows girls also feel there is a lack, 17, where girls are more conscious of being watched than boys, in question 19, girls are more aware of their communities history and accomplishments and while as in question 20 and 21 girls participate more in cultural and sports activities. There is also a more positive view about the future with the girls in comparison to the boys.

Interviews

Soto del real:

Interview 1:M,R and M(2 ♀,1 ♂)



Fig. 146 Collage 1: The photographs of Soto del Real were taken when it was snowing in a last minute attempt to meet the teacher's deadline to hand in the work. There are pictures of places in the village; children's play areas as well as their homes.

<p>¿Cómo describirías tu pueblo? ¿Te gusta vivir aquí?</p>	<p>Me gusta pero no me gusta para salir con mis amigos, el viernes quedo aquí pero también me gusta ir a Miraflores. ¿Y por qué? Aquí hay más gente, vamos por donde el campo de futbol o vamos al "prau. " A mí me gusta más Manzanares es tranquilo, bonito, han hecho una nueva casa de la juventud que está muy bien, La de Soto ahora no está abierta solo la abren los viernes cuando llueve, viene un chico que es voluntario. En la nuestra hay bastantes trabajadores, hay 5, están pagados. ¿Se puede comprar cosas? no tienes que ir fuera, solo es para jugar</p>
<p>¿Por dónde salís?</p>	<p>Manzanares: Por el frontón, la casa de la juventud .el castillo viejo. ¿Y la piscina, usas la de Soto? nunca la de Manzanares si ¿Y tú has usado la piscina de Soto? alguna vez, Yo sí, voy al gimnasio los martes y los jueves y los viernes a nadar.</p>
<p>¿Hay zonas peligrosas?</p>	<p>El parque de Cachi no me gusta pero se acercan los mayores a vacilarnos con condones ¿Tony Romas te suena? no</p>
<p>¿Cómo veis vuestro pueblo dentro de 10 años?</p>	<p>Yo creo que va a ver más casas y jardines, habrá más trabajo en jardinería. Yo espero que mejore, y si abren</p>

	una estación si estaría bien,
Os veis viviendo aquí	No en Madrid o fuera de España, yo en Estados Unidos o Inglaterra. A mí me gustaría quedarme en Manzanares
<p><i>Extracto de trabajo de curso :“Una proyección de futuro: se tendría que hacer en cada lugar, cada uno tiene un pueblo pensado en el que le gustaría vivir. Porque cada uno de nosotros tiene su propio gusto. Por eso nuestro grupo, va ha, hacer un proyección de futuro de Soto del Real. Vamos a empezar por las viviendas, tendrían que ser todos iguales y con un número máximo de cuatro plantas y un mínimo de dos. Deberían ser cuadradas, y que fueran en varias filas rectas. Y el material de la casa podía ser de dos materiales bastantes comunes como la piedra y el ladrillo. Ahora vamos a hablar del urbanismo, tendrían que mejorar pocas cosas, la verdad que como esta nos gusta, pero hay unas cosas que si que tendrían que mejorar y es el motivo del transporte... Llega cada mucho tiempo eso deberían cambiarlo y ponerlo cada máximo de treinta minutos. Pasando a las actividades comerciales e industriales, nos gustaría que estuviese donde está ahora mismo, ni muy lejos, pero tampoco justamente en el centro. Los supermercados, preferimos que estén cada uno en cada lugar, por si algún día nos encontramos en la calle tal pos que este cerca. Ahora ablando de los servicios, la verdad es que más de uno nos aria falta, por ejemplo una tienda de ropa, lo situaríamos, como ya he dicho ni muy lejos, pero tampoco en el centro del pueblo, pero que se viese para que hubiese mas compradores. Y por ultimo vamos hablar de las comunicaciones, la verdad es que el pueblo está muy comunicado pero como ya he dicho solo que el transporte pasara cada menos tiempo y hubiera más autobuses. Pero no haría ninguna falta de desvíos ni nueva carreteras.”</i></p> <p>Extract from the course work done by the students .</p>	
<p>Comment: The students in this group were two girls and a boy. The extract is written by one of the girls, it is an interesting example of great spontaneity.</p>	

Interview 2:A,A and I (3 ♂)



Fig 147. Collage 2: Soto del real

<p>¿Cómo describirías tu pueblo?</p>	<p>“Es tranquilo” ...“es aburrido, excepto en la zona del “prau,” (parque del rio)”</p>
<p>¿Te gusta vivir aquí?</p>	<p>“A mí me gusta más vivir en el pueblo que en la ciudad”</p>
<p>¿Por dónde salís?</p>	<p>“Yo bajo mucho a Madrid todos los fines de semana a Legazpi y Torrejón a hacer skate” ¿Cómo? “Nos bajan a Colmenar y cogemos el tren” “Yo bajo a Tetuán: quedamos amigos y nos movemos por allí” “Yo me muevo por Soto y Colmenar, me gusta más Colmenar” “Yo bajo a la calle Alcalá”</p>
<p>¿Bajas a Madrid?</p>	<p>Os sentís seguros en Madrid? “No hemos tenido problemas”</p>
<p>¿Cómo veis vuestro pueblo dentro de 10 años?</p>	<p>“igual pero con más casas, decían que iban a poner una parada de tren para el 2012 y estamos en el 2013...”</p>
<p>Os veis viviendo aquí</p>	<p>No, en Madrid, fuera de España, Estados Unidos,” “a mí me gusta estar en un sitio rural, un sitio tranquilo”</p>
<p>Como se podría mejorar el pueblo</p>	<p>“El skate park”</p>
<p>¿Qué sitios os gustan?</p>	<p>“la Ermita, el “prau” (botellón)...”</p>

Comment:

It has been seen that in a gender analysis of boy's photographs in comparison with girls there are of more open spaces⁹⁰, and wide horizons as is this case. There is an urban estate 5km from the village where the boys from this group live. As can be seen from the interview they have less links to the village than do the children who live nearer to the school.


Interview 3:G,P and R (3 ♂)



Fig 148. Collage 3: Soto del real

¿Cómo describirías tu pueblo?	“tranquilo” ¿Se os hace pequeño? No, no se hace pequeño, si cuando tienes que comprar cosas , o ver a los amigos te tienes que ir desplazando entre los pueblos, es complicado
¿Te gusta vivir aquí?	La zona montañosa y los alrededores se puede montar en bici . a mi me gusta ir por el pueblo por donde puedes patinar, y suelo bajar a los sitios donde hay gente.
¿Por dónde salís?	Yo voy por Tres cantos y Miraflores Yo solo por Soto a Madrid y Tres Cantos y Colmenar
¿Cuándo estáis tristes hay algún sitio donde os gusta ir?	Si puedo me doy una vuelta, yo salgo con la bici. Yo me quedo en casa, yo me desfogo patinado
¿Hay zonas peligrosas?	No puedo ir a los otros pueblos sin permiso y teniendo ciertas normas En Madrid si hay muchas zonas pero nunca he estado
¿Cómo veis vuestro pueblo dentro de 10 años?	Ahora mismo ya se están notando cambios: están intentando atraer a gente, haciendo que el pueblo este más bonito ,con una nueva estación habría más gente ,podrías bajar a Madrid más rápido

⁹⁰ From C. Burke “Play in focus: children researching their own spaces and places for play”

Os veis viviendo aquí	No, yo en Tres Cantos o si no fuera para estudiar y quedarme. A mí me gustaría irme a estados unidos para vivir
Otros	Hay pubs que si puede ser como discos
<p>Comment:</p> <p>The project as a motivating tool .These three boys all belong to a class group which has been described as difficult because of the lack of motivation of its members. The photographs are however of interesting view points and composition, even the collage has intent.</p>	
<p>Interview 4:D,R and P(1 ♀,2 ♂)</p> 	
<p>Fig. 149 Collage 4: Soto del real</p>	
¿Cómo describirías tu pueblo?	Tiene un ambiente muy relajado, no hay mucha gente, se puede vivir a gusto. ¿Y para la gente joven? Al principio les gustaría pero luego se aburrirían un poco, pero estamos muy bien comunicados Yo un lugar muy tranquilo con muchos verde Muy relajado,
¿Por dónde salís?	Al Prau, a jugar al futbol y las cartas, El parque de la Piedra. A la sala Juvenil ⁹¹ , (yo no voy mucho,) ¿Que se puede hacer allí? se puede jugar a los dardo, a la Wii. yo no Te miras en el espejo También se puede ir al skate park, Cuando llueve a los trasteros... ¿Habies hecho algún deporte? Yo he jugando a basket, yo toco música, yo bailo, yo al tenis
Bajas a Madrid	Si, alguna vez al mes, por donde surja, ¿con vuestros padres? No nos organizamos por el Whats-up, vamos en Tren
¿Cuándo estáis tristes hay algún sitio donde	Al rio

⁹¹ Por los recortes ya no hay sala juvenil

os gusta ir?	
¿Hay zonas peligrosas?	Si la autovía, si hay gente que si hay que evitar
¿Cómo veis vuestro pueblo dentro de 10 años?	Lleno de residuos tóxicos, todo destrozado Como modernizado: sin campo
Os veis viviendo aquí	No, no creo me veo en las islas Baleares, un sitio donde haya fiestas, yo prefiero un sitio urbano o donde hay naturaleza
<p><i>“Soto Del Real es un pueblo de Madrid, que se encuentra en el norte. Soto está formado por grandes urbanizaciones con chalets en las afueras y pequeños edificios de 3 a 5 plantas. El estilo de los edificios no es muy llamativo están hechos de ladrillo al estilo tradicional. Está formado por un montón de calles principales. Ahora el centro lo han hecho peatonal, pero las demás calles están muy dejadas y hechas un asco. Casi no se puede ir por ellas porque son muy pequeñas. Yo cambiaría las fachadas por lo menos para que se viera más vistoso. En cambio las zonas de aparcamiento están bastante bien organizadas. Hay gran cantidad de aparcamientos cerca de los colegios y en el centro del pueblo. En soto hay grandes zonas verdes, casi todo el pueblo está formado por ellas. En las urbanizaciones es donde más zona verde hay está compuesto de varios campos cerca del parque de los caballos, del parque del rio y del colegio “Soto dos”.</i></p> <p><i>El pueblo no tiene una zona comercial predilecta sino que hay calles que se componen de bares y pequeños supermercados de comida. Como por ejemplo la pequeña calle cerca de los morales que está formado por tres bares de tapas y una solo pizza. O también en la plaza del pueblo hay tres restaurantes bastantes grandes donde la gente suele ir mas cuando hace buen tiempo. Y varios pequeños supermercados repartidos por el pueblo. Aunque yo pondría un gran centro comercial que se compondría de un alcampo y muchos restaurantes, bares de tapas, cine, lugares de ocio, tiendas de chuches y un montón de tiendas de todo tipo de marcas de ropa. Ese centro comercial debería estar en un lugar en que pudieran acceder los pueblos de alrededor sin dificultades.</i></p> <p><i>En Soto Del Real hay tres colegios que se reparten por el pueblo y son suficientes. También hay un instituto de ESO y bachillerato, y el colegio del Pilar que también cuenta con enseñanza secundaria y bachillerato. Tenemos un montón de diversas actividades extraescolares que podemos realizar con una apropiada instalación. Como futbol, baloncesto, tenis, rugby, pimpón, tiro con arco, escalada y pádel. También hay tres o cuatro residencias para la tercera edad y un centro de día para que coman por menos dinero y jueguen a las cartas.</i></p> <p><i>El pueblo se compone de un juzgado aunque debería ser mayor y un ayuntamiento muy pequeño y mal construido, ese ayuntamiento tendrían que haberlo remodelado y construido más grande.</i></p> <p><i>Las carreteras han avanzado a lo largo del tiempo y ahora hay desvíos en urbanizaciones y calles principales que llegan antes al pueblo y puedes coger la autovía más rápido y con menos porcentaje de accidentes”</i></p> <p>(Extract from class work)</p>	
<p>Comment:</p> <p>The collage is of different places in the village and 4 views of the school building. Views Roof tops are also a common trait as is the sculpture of The Fallen Angel on one of these. This interesting landmark is hardly noticed in the village.</p> <p>The interviews shows how they are happy with their environment and use all the different spaces for officially provided for young people (the youth centre and the skate park)and those they have carved out for themselves (el Prau, Los trasteros)</p> <p>The written account of the village is a description with some critical analysis which is worth noting. They perceive the monotony in the buildings, lack of street hierarchy and infra structure for commerce and bar activities. They advocate for a shopping mall to organize these activities. There is general satisfaction in all the sport and leisure facilities but they consider that the municipal buildings the town council and justice courts are small and badly built.</p>	

Interview 5:P and M (1 ♂ and 1 ♀)



Fig.150 Collage 5: Soto del Real.

<p>¿Cómo describirías tu pueblo?</p>	<p>Un sitio muy bonito pero depende de la calidad de vida que tengas, si tienes dinero te parece más bonito. Un sitio muy tranquilo, ¿se te hace pequeño? No se vive a gusto y básicamente lo tienes todo aquí yo prefería vivir en una ciudad. Por el hecho de que hay más actividad más gente a mí me gusta vivir más en un pueblos es más tranquilo.</p>
<p>¿Por dónde salís?</p>	<p>La plaza, el prau, las tiendas de chuches, el zoco, la sala joven, ...¿qué sitios os gusta estar? Es el problema vamos a los mismos sitios de siempre. A mí me gusta dar vueltas por el pueblo</p>
<p>Bajas a Madrid</p>	<p>Voy a Manzanares a Colmenar, al McDonald's, depende. En las fiestas vamos a todos los pueblos. ¿Y cómo os movéis? en bus y si hubiera una estación se mejoraría muchísimo</p>

¿Cuándo estáis tristes hay algún sitio donde os gusta ir?	puedes ir a la montaña, a la ermita, También ir al monte
¿Hay zonas peligrosas?	No
¿Cómo veis vuestro pueblo dentro de 10 años?	Estaría todo contaminado ,sabes que hay un plan para construir todo alrededor, el instituto estaría peor
Os veis viviendo aquí?	No creo, depende los estudios Yo en Alemania me gustaría aprender idiomas. Si cambiamos y nos movemos esto puede cambiar también

The two collages are two different visions; the first is of the nice things you see and the second of the not so nice. In the first are bucolic scenes of the village, in the second an image of the prison of Soto del Real, gate ways with graffiti, their own balconies from which they look out, and other views which they feel are ugly.

It is interesting to note that the idyllic views are of painteresque value with hardly any personal attachment, while as the second views are of the nearby prison , fences and gates, and their own balconies and homes!

The interview also describes a bit of this dissatisfaction with their environment. How if one has money things seem more beautiful than if you don't . How the village has become too small for them, they always go to the same places, they want more and better public transport. How they have faith in that if we change things will change.

Interview 6:S,H and J (3 ♂)



Fig. 151. Collage 6: Soto del Real

¿Cómo describirías tu pueblo?	Es tranquilo,
¿Te gusta vivir aquí?	Es aburrido (todos) ¿qué echáis de menos? Un cine un tren, un skate, yo bajo a Madrid me gusta estar por todos, Torrejón es el mejor, ¿cómo vas? nos llevan a Colmenar y cogemos el tren
¿Por dónde salís?	Yo bajo a Tetuán y quedo allí con mis amigos, y sino en Soto, y los pueblos de aquí, ¿cual te gusta más? Colmenar Yo voy a Madrid, en Soto no me interesa. Vamos a la Ermita el Prau, la mayoría de gente queda por aquí

Miraflores de la Sierra

Interview 7:G,P and R (3 ♂)



Fig. xx Collage 7: Miraflores de la Sierra

<p>¿Cómo describirías tu pueblo?</p>	<p>Es un pueblo tranquilo Hay muchas zonas para niños mayores; pero para nosotros no.</p>
<p>¿Por dónde salís?</p>	<p>En bici, un poco por la zona de la estación, en bus a los pueblos cercanos. Soto y Colmenar Viejo.</p>
<p>¿Hay zonas peligrosas?</p>	<p>En la urbanización Sol y Campo hay la casa de los ocupas y la zona de los marroquis también lo es un poco.</p>
<p>¿Cómo veis vuestro pueblo dentro de 10 años?</p>	<p>Está creciendo demasiado, se va a ocupar toda la zona de la Estación, yo no estoy muy a favor de que haya tren hasta Madrid.</p>
<p>Os veis viviendo aquí</p>	<p>Estudiar fuera, quiero hacer un grado de cocina en el País Vasco para luego volver a Miraflores.</p>

Interview 8:G,P and R (3 ♂)



Fig. 153 Collage 8: Miraflores de la Sierra

¿Cómo describirías tu pueblo?	No es muy grande, hay muchos árboles y está poco urbanizado. Lo mismo con muchos arboles
¿Por dónde salís?	En bici, a veces subo a Canencia o la Morcuera, también voy por la zona de a estación y “el Poli” También jugamos al futbol en el equipo. El polideportivo juego a futbol. Me gusta la montaña Los sitios más importantes son la iglesia
Bajas a Madrid	Si, en coche con mis padres y amigos. A las tiendas a comprar, a Sol el Retiro, ¿que conocéis de Colmenar? la plaza de Toros
¿Cuándo estáis tristes hay algún sitio donde os gusta ir?	Yo me quedo en casa Yo voy a la plaza del ayuntamiento
¿Hay zonas peligrosas?	No
¿Cómo veis vuestro pueblo dentro de 10 años?	“Seguirá igual” ¿Y si ponen una estación de tren? Económicamente mejor , habrá más gente.
Os veis viviendo aquí	No lo sé. Yo sí, estoy a gusto aquí.
Otros	Han participado dos hermanos que antes vivían en Perú

“Creemos que estaría bien quitar los cables que se ven por todo el pueblo y también creemos que los postes quedan muy mal.”(We think that it would be a good idea to remove all the cables, you see them all over the village)

Manzanares el Real



“En mi opinión Manzanares el Real es uno de los mejores pueblos de la zona porque tiene hermosos paisajes naturales y posee elementos arquitectónicos antiguos, el problema es que está mal construido.

Las viviendas están mal situadas ya que han construido urbanizaciones de chalets en zonas donde antes era un hermoso lugar para pasear y solo había elementos naturales y, por ejemplo, a la entrada del pueblo han hecho urbanizaciones de pisos que tapan la visión del castillo desde la carretera.

También pondría más zonas verdes y parques para pasear, ya que es cierto que alguno han añadido pero no son suficientes ya que el número de niños está aumentando y es necesaria la instalación de nuevas zonas para que puedan disfrutarlas.

Otra cosa que añadiría sería más supermercados o centros comerciales. Es cierto que acabarían por destruir por completo las zonas naturales que quedan pero al aumentar tanto la población es necesario que construyan más zonas de comercio. Y al aumentar la población también creo que es necesaria la construcción de institutos y residencias o centros para mayores, y un hospital más grande sustituyendo al centro médico que ya tenemos.

A parte de todo esto que he dicho creo que el pueblo está bastante bien, es un fabuloso lugar para vivir y recomiendo que la gente que no haya venido nunca, venga a conocerlo.”

Comment: This an extract from the written work done by the students. It states how Manzanares is one of the best and most beautiful villages in the area but it is badly built. How due to bad planning the houses have been built in areas which you could walk and enjoy the natural landscape, how some of this buildings hide the view of the castle.

How more children live here than before and there is insufficient parks and places for them to go. Also how it lacks supermarkets and shopping malls, bigger health facilities and an institute.

It ends up saying however that the village is a fabulous place to live and as if writing a tourist brochure recommends people to visit it. The village has, in fact, a lot of tourism because of the castle and the Pedriza. The rivalry that exists between the villages shows through here in the pride and how wellbeing is linked to growing and having more things.



Interview 9:A, I and E (3♀)



Fig.154 Collage 9. Manzanares el Real

<p>¿Cómo describirías tu pueblo?</p>	<p>Muy bonito tiene el embalse el yelmo, el rio, la pedriza es muy tranquilo ¿Se os queda pequeño?, no ¿Nombrarme más sitios? la discoteca, ¿tu vas? yo si , Hay un horario especial, es para mayores pero me dejan entrar. yo no</p>
<p>¿Por dónde salís?</p>	<p>Voy al campo de futbol, el parque de los toros Yo por la carretera, allí hay unos bancos, me gusta estar por allí y sentarme con mis amigos. Yo voy al El skate park, también vamos por la presa a correr. ¿Mi sitio favorito? el Trece(la discoteca)y algún parque, ¿vais al rodaje⁹²? no mucho</p>
<p>Bajas a Madrid</p>	<p>Pocas veces en bus con mis amigos, también a Soto y Miraflores y a Colmenar a las fiestas y al centro comercial.</p>
<p>¿Cuándo estáis tristes hay algún sitio donde os gusta ir?</p>	<p>Al embalse</p>
<p>¿Hay zonas peligrosas?</p>	<p>Todo es peligroso si vas solo y tienes que tener cuidado</p>
<p>¿Cómo veis vuestro pueblo dentro de 10 años?</p>	<p>Yo creo que habría más bazares, en el polideportivo hay muchas actividades</p>
<p>Os veis viviendo aquí</p>	<p>No, yo en Madrid, Yo si</p>

⁹² El Rodaje is called like this because it's a place where they use to make films in the past

Otros	<p>¿Van hacer un instituto nuevo? Si pero a mi me gusta ir al de Soto te relacionas con mucha gente.</p>
	 <p>Pradera en la zona alta de la sierra donde vivía un pastor antiguamente. Las piedras de la casa que se ve en la foto son de granito.</p>
<p>The member of this group produced an archive of xx images, most of which were taken by their parents. The above example is of a shelter made in the Pedriza.</p>	
<p>Interview 10:G,P and R (3 ♂)</p>	
	
<p>Fig.155 Collage 10: Manzanares el Real</p>	
<p>¿Cómo describirías tu pueblo?</p>	<p>Tranquilo bonito menos los fines de semana que se llena de turistas</p>
<p>¿Por dónde salís?</p>	<p>La casa de juventud, el campo de futbol ,el frontón, el rodaje (sitio donde se rodaban las película en la pedriza), jugamos al futbol, ¿Qué hay en la casa de la juventud? Un estar, hay un piano, ordenador fútbolín... ¿Vas a la discoteca? No, no me deja mi mamá No, jugamos futbol o al rugby</p>
<p>Bajas a Madrid</p>	<p>No, no me interesa Yo sí, voy a comprar ¿Y a Colmenar? es igual que Manzanares</p>

	A veces vamos a la plaza de toros en las fiestas, también a las motos
¿Hay zonas peligrosas?	No ¿Hay sitios donde no puedes ir? A mí no me dejan ir al Embalse.
¿Cómo veis vuestro pueblo dentro de 10 años?	Todo lleno de casas.
Os veis viviendo aquí	Pienso seguir en casa. No lo sé. A mí me gustaría vivir a Ibiza o Alicante, yo soy más de mar. Yo en Salamanca, iría a la universidad, tengo a toda mi familia allí.
Como se podría mejorar el pueblo	Que se hicieran más cosas” ¿Cómo? Un cine, cuando vamos al cine vamos a Villalba en el bus.
<p>Extract from class work :</p> <p>LO QUE CAMBIARIA DE MANZANARES EL REAL...</p> <p><i>Bueno, en Manzanares el Real, lo que mas nos desagrada de nuestro querido pueblo, es ver zonas desagradables, pisar escombros, ver zonas caidas,destruidas... Todas esas cosas me producen una lastima increíble, al ver que el ayuntamiento no hace nada, que pasen los años y que siga todo igual. En nuestro grupo, cambiaria las zonas que no sirven para nada, como por ejemplo la grandisima zona que está al lado del supermercado Eroski, es una zona que no esta sirviendo para nada, tambien cambiaria las zonas grafiteadas, hacen mal en algunas zonas, cambiaria las zonas de casas abandonadas, y que estan destrozadas, las zonas que estan sin ningun uso de comunidad, las obras que estan a medio terminar, y varias zonas verdes, que estan pero que no sirven para anda como por ejemplo al lado del cuartel de Guardia Civil, al lado de la piscina Municipal y demas.</i></p> <p><i>Empezamos ablando de las viviendas, las viviendas pueden ser de todos los estilos que puede aver, el problema es que la estetica no coincide y queda un poco mal, el número de viviendas y pisos que puede aver ahora en cualquier zona de Manzanares el Real, son 4 pisos, o incluso 3, eso me gustaria cambiarlo a 5 plantas para poder decir que Manzanares el Real sea una zona bonita, comercial...</i></p> <p><i>El comercio, la verdad es que en neustro pueblo no hay mucho, no hay centros comerciales, ni centros para ir de compras, lo que si hay son zonas para comprar comida y demas, tambien que pongan servicios mas modernos(telefonica....)</i></p> <p><i>Crear nuevas comunicaciones como el Metro, o el tren, que en Colmenar haya y en Manza no, es una cuestion de envidia y comercial.</i></p> <p><i>Y por último, las calles, son algo vulgares, poco decorativas, por que el ver una foto de la calle de Nueva York y una de Manzanares el Real pues da una vergüenza increíble, pero bueno Manzanares lo bueno que tiene es que es un pueblo unido, amigable y bonito.”</i></p>	
<p>Comment: The collage shows some (probably unintentionally) desolate views of Manzanares. The town council, church, castle and ruins of the old castle. There are also views of the lake and river but not of the Pedriza. The interview reflects the boy’s personalities, while as the opinion expressed in the class work is very critical.</p>	

Interview 11 :A,A, L and D (1 ♀ and 3 ♂)



Fig. 156 Collage 11: Manzanares el Real

¿Cómo describirías tu pueblo?	Tranquilo bonito menos los fines de semana que se llena de turistas. Pequeño no hay nada para los jóvenes.
¿Por dónde salís?	El castillo viejo , la discoteca El campo de futbol ¿se usa el skate? No es demasiado pequeño
Bajas a Madrid	Yo sí, Yo cuanto menos baje a Madrid mejor. Para el ocio está bien
¿Hay zonas peligrosas?	Había una casa llena de mendigos y otra donde estaban los latín Kings, la mansión de Tony Montana ,el capo de la droga estaba en Manzanares , hay bandas, en Miraflores, la droga en Guadalix (yo no soy racista pero están los moros) y en Soto se trafica ¿Entráis a los cementerios? Yo no, solo para enterar a mi tío, Yo por respeto no. ¿Vais a acampar en la Pedriza? no se puede
¿Cómo veis vuestro pueblo dentro de 10 años?	Lo veo que se va convertir en una ciudad, en Soto se va construir mucho, van ha hacer un campo de golf.
Os veis viviendo aquí	No en Estados Unidos, a Suiza ,a Ibiza, ¿Y si pone una estación? no yo no
Otros	Son todos gente que ha venido a vivir recientemente aquí
<p>Comment. The collage is an analysis of what was called the aire layer and how this layer described the climate. Sun sets and rise, the moon, rainbows, snow, night lights. In the interview they tell us a little bit about the crimal underworld which exists in the village.</p>	

Guadalix de la Sierra

Interview 12:A (1 ♀)



Fig 157 Collage 12: Guadalix de la Sierra

¿Cómo describirías tu pueblo?	Un pueblo con gran actividad agrícola, hay veraneantes pero la mayoría de la gente trabaja y vive allí.
¿Dónde vives?	En una urbanización de chalets con un parque
¿Por dónde salís?	Hay dos parques piscina, una tienda de chuches, supermercados, En la plaza se juntan las familias para tomar el vermut
Bajas a Madrid	Voy con mi familia. En bus voy a un pueblo u otro. normal con mis amigos.
¿Hay zonas peligrosas?	no
¿Cómo veis vuestro pueblo dentro de 10 años?	No cambiaria, no
Os veis viviendo aquí	Si
<p>Comment.</p> <p>This was the only individual work carried out in the research. The collages show two different layers one of the man made natural environment with pictures of the livestock farming activities and the other of the built environment of a residential area with different housing typologies. In the interview shows that even though she lives in a protected environment the student is fairly independent.</p>	

Case Study 7: Gulliver map of the design of an urban landscape



fig.158 : Students looking at the panels of their work and Gulliver map.(photo by author)

Case Study 7:Gulliver map of the design of an urban landscape	
School	ISE Antonio López
Age of students	14-16
Number of students	48
Date	2013-14
Location of study	Tres Cantos
Method	Part of a geography class project using <i>Making better places</i> methodology.
Tools	Power Point: <i>Tres Cantos New town</i> , video: <i>How towns are made</i> . Check list from: <i>urban design checklist</i>
Results	Gulliver map with 15 collages ,9 Interviews and 48 questionnaires (also we include 4 written answers to some of the design checklist they carried out)
Analysis	The tools used are specifically urban design orientated.
Conclusions	The results of this case study are the final phase of the action research cycle for using a Gulliver map as a research tool in a secondary school. From here the research should move onto the use of other tools, where participation and design are protagonist.

Introduction

The ISE Antonio Lopez is situated in Tres Cantos. Tres Cantos is the CAM's model new town. Built in three phases the school is situated in the 1980's second phase, where the original first phase new town 70's project was refocused into low rise high density cooperative housing schemes, mixed used planning and community infrastructure such as schools, sports facilities libraries and other municipal buildings.

The design of an urban environment "ex novo" thus became the theme of this case study and an adequate setting *The Making Better Cities* project. This project, described in the methodology, provides a resource kit for secondary schools to "equip young people with urban design and related skills, to empower them to the way to make the much needed contribution to the way the built environment is designed."⁹³

It is also a continuation of case study 6 in that it tries to follow the Geography curriculum for the 3rd ESO year on landscape and urban design. Unfortunately this constrains the project to focus more on analysis than actual design, one of the goals of the original Making Better Places as is of other recent projects

⁹³ From the Introduction to the Rootscape Project which evolved out of the Making Better Places Project, also by Joint Centre for Urban Design at Oxford Brookes University

carried out in the UK. Maybe this would have been possible with an older age group, and as said before, with a greater collaboration between different departments.

The first sequence: Experience

Project description.

The focus of the project, from the school's own local context, was analysis the design of a New Town. How towns can be designed from a conceptual point of view as something planned spatially on a piece of paper and then transposed to reality, as was done by Romans and modern urban planners, what were the design principles that were used and how we can see these in Tres Cantos' urban environment.

Methodology:

As an introduction the video "How towns are made" explained by Ian Bentley was viewed. Here Bentley briefly explains the process and actors involved in making a town. How urban and public space is created. This was then followed by a power point on how towns are made. From: the Roman new towns, for colonizing new territories, to modern planning solutions: Garden Cities, zonification in industrial towns or towns designed for transport and communications. In all these cases differences are viewed in scale: from the master plan, to the residential block to the house as part of a design process.

Power point of Tres Cantos: "How towns are made"

The structure of the PPT was an analysis four types of new towns through some common elements: the layout, block, street and house typology and their design principles: grid plan, zoning, mobility and sustainability. Firstly with the example of how Ancient Merida was designed through grid planning principle. Secondly with the design by zoning a city in to different activities as was the example of industrial town by Tony Garnier. Thirdly The Ciudad Lineal⁹⁴ a model of design for a new town were mobility is one of the key factors of its design as the city

⁹⁴ The Ciudad Lineal is an example that can be found in Madrid. As a predecessor of this type of planning it is part of the CAM cultural heritage which is explained in the text books used by the students and should be part of their experiential learning about the built environment.

grows along a road. Lastly: an example of a garden city, Ebenezer Howard's Wewlyn Garden City, this last case shows how design and nature can be combined to produce a sustainable environment.

All four models can be found in Tres Cantos. A brief description of the three phase design of its master plan and how it has changed over the years adapting to economic and cultural factors can be seen.



fig. 159. Power point of Tres Cantos: "How towns are made" By author

After this session another one was used to describe the how the Gulliver map was going to be made. It was decided to carry it out in different groups the area along the east west of "Avenida de los Labardores", were the school is situated, and analyze with a walkabout check list, in groups of three or four, nine different areas along this route.

To initiate the research a small trail around the school with the students and teacher was carried out. Here we described in situ different characteristics of the areas as described in the check list.

The second perception sequence: Analysis.

1. Gulliver Map and Collages

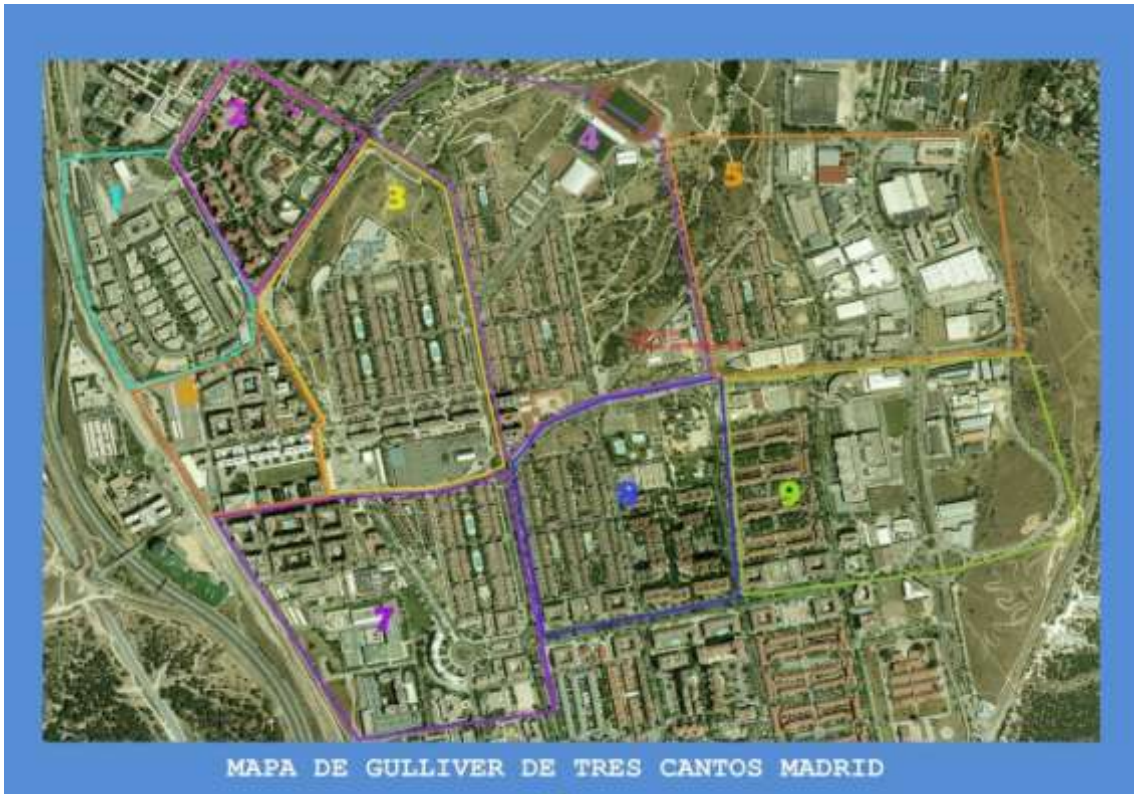


Fig.160. The Gulliver map illustrates the nine different areas studied by the students along the “Avenida de los Labradores.” It is interesting to see the theses could be classified residential and use urban tissues and boundaries.

Each of the nine areas which were analyzed in The Gulliver Map were selected so that they were representative of the different characteristics of the urban tissue: the first zone and second zone coincide with older first phase areas, with a small industrial, office space and shopping mall which have fallen in to disuse as a new areas have displaced them. In this first zone is part of the first phase of the planning that took place in the early 80's: there are high rise residential blocks with large community gardens as well as a school, health centre and a weekly market located on the perimeter of the park. The rest of the zones are part of the second phase of the planning were the old plan was reorganized into low rise housing cooperatives, some social housing schemes, and a new civic centre with the town council and other municipal buildings such as schools libraries and sports centers, the station and Colmenar road lie to the west of the axis and the industrial zone and Soto de Viñuelas park lie to the east.

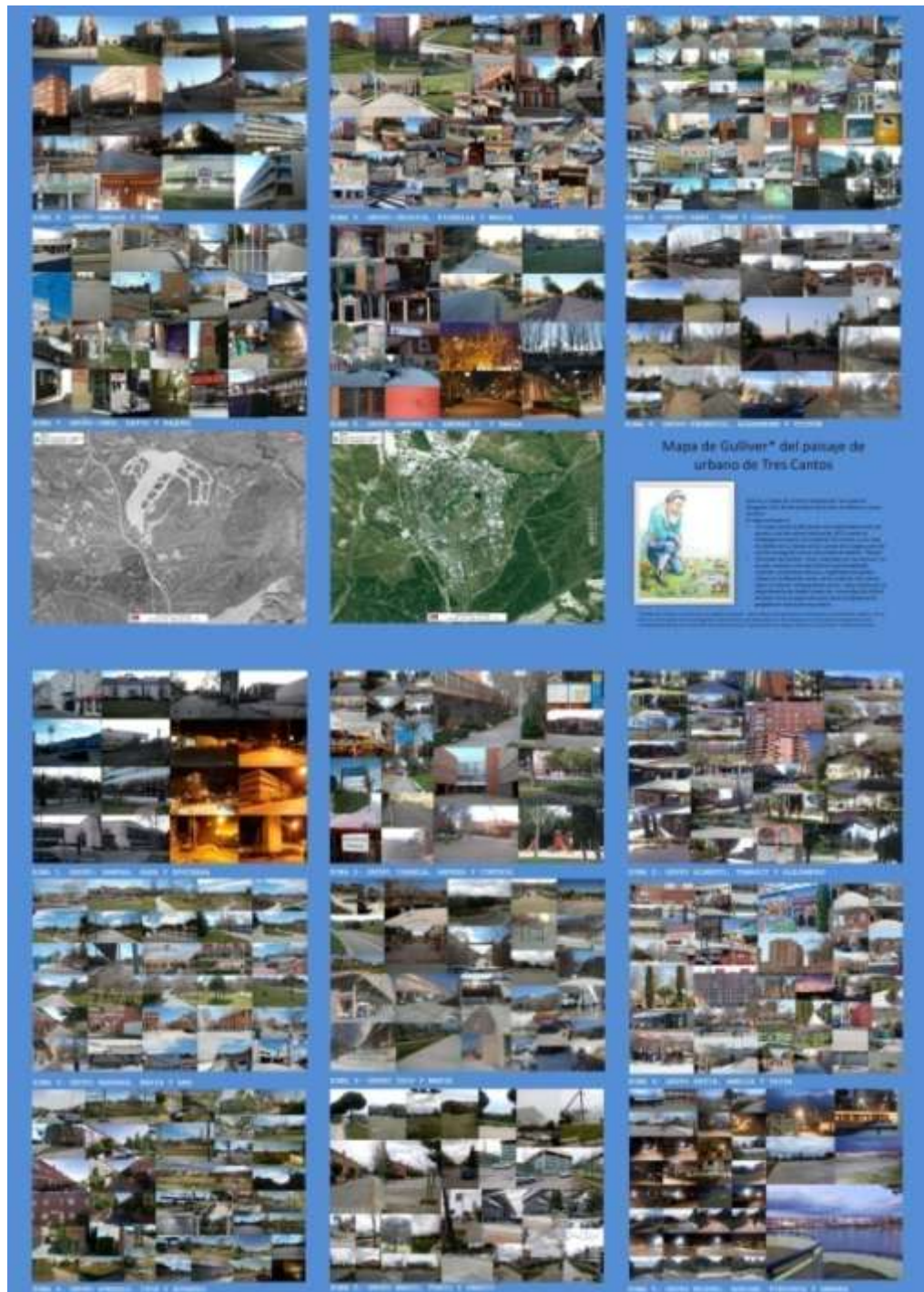


Fig. 161 . A total of 15 collages were made. It was interesting to contrast how two groups based on the same area would have different and similar view points.

The students carried out a survey questionnaire while the explanation of the project was taking place; they were then organized into different groups to carrying out the visual research in the nine areas we were analyzing. When they had collected their images they were interviewed in their work groups in the staff room.

Third perception sequence: Appraisal

Questionnaire ⁹⁵

A: Social Integration:	yes	no	n/a
1. Do you feel you belong to your community and that you are appreciated as one of its members?	81	7	12
2. Do you interact with older people in public space or in formal or informal activities?	51	47	4
3. Do your grandparents and cousins live nearby?	10	82	2
4. Do you know your neighbor's names?	51	43	6
Comment. The social integration in these questionnaires shows a high level of belonging yet less cohesions with other age groups and family ties. It has been noted that the people who live here are of a very homogenous background because they all came to live here at approximately the same time.			
B:Gathering places and activity settings:	yes	no	n/a
5. Are there places to meet?	98	2	0
6. Are there places to do sports?	98	2	0
7. Are there places to go shopping?	64	18	18
8. Are there places to be alone?	78	14	8
9. Are there places to hang out?	97	0	3
Comment. There is a general feeling that the area is well catered for service wise, though there does seem to be a need for more places to be alone.			
C:Access to Nature	yes	no	n/a
10. Do you have access to natural settings?	92	6	2
11. Are developed parks with play areas?	92	6	2
12. Are there wild areas to explore?	98	2	0
13. Are there organized sports facilities?	96	4	
Comment. The presence of nature and places to be outside is very appreciated			
D: Safety and freedom of movement	yes	no	n/a
14. Do you feel safe where you live?	96	4	0
15. Are you familiar with your local area?	74	6	20
16. Can you go out by yourself?	98	2	0
17. Do you feel you're being watched?	26	60	4
Comment. There are hardly any safety issues in the area			
E: Community image and identity	yes	no	n/a
18. Do you have a good opinion about where you live?	84	6	10
19. Are you aware of its history and accomplishments?	36	49	15
20. Do you participate in cultural activities?	18	80	2
21. Do you participate in sports activities?	55	41	4
22. Do have hope about it's future?	72	9	19
Comment: This case study has the highest opinion about it's community, there seems to be more optimism here as we saw in chapter 5 about the context there are more opportunities for young people.			

⁹⁵ The results are in % of the answers by the 48 interviewees

Visual testimonies and Interviews.

Interview 1:I,D and R (2 ♀,1 ♂)



Fig 163 Collage 1 Tres Cantos

¿Cómo describirías vuestro barrio?	<p>“Muy tranquilo” donde te apetece estar con la familia, está todo muy cuidado”</p> <p>“Las flores cuando se marchitan enseguida las cambian”</p>
¿Donde quedáis?	<p>“En el parque central, el “3PA” se llama así porque hay tres zonas: la tirolina, el 3PA que son las canchas de baloncesto y el lago”</p> <p>“yo en ningún sitio en especial”</p> <p>“en embarcaciones es donde iba de pequeña”</p>
¿Cogéis la bici?	<p>(No son muy caras- las bicis que alquila el ayuntamiento) “yo la tengo en el pueblo” ,</p>
¿Bajáis a Madrid?	<p>“Yo bastante con mi amigos, como 3 veces al mes.”</p> <p>“Yo voy en coche, normalmente a Sol. “</p> <p>“yo voy a casa de mis abuelos, donde vivíamos, en Princesa, vamos a la Gran Vía a tomar algo o al cine, está muy agobiado de gente”</p>
¿Qué sitios son inseguros?	<p>“No me gusta ir por el centro comercial antiguo”, “cuando no hay gente te sientes inseguro”</p>
¿Qué sitios conocéis mejor?	<p>El centro comercial, la estación</p>
¿Hay sitios donde cuando estáis solos os gusta ir?	<p>Soto de Viñuelas,</p> <p>“mi habitación” “Embarcaciones”</p>
¿Cómo veis el barrio dentro de 10 años?	<p>Más casas, más edificios</p>
Otros	<p>No me gustan los edificios de la zona nueva son muy altos</p>

Interview 2: M y F(2 ♂)



Fig 164 Collage 2 Tres Cantos

¿Cómo describirías vuestro barrio?	“Tiene policía, bomberos y un helipuerto. Es bastante seguro, hay bastante distancia al centro comercial y al instituto. Aunque hay dos institutos al lado son concertados”.
¿Dónde quedáis?	“En el parque central, es donde se reúnen muchos adolescentes, también donde el Carrefour, en la Luz no
¿Cogéis la bici?	Si.
¿Cuándo salís de barrio a dónde vais?	Cogemos el skate para desplazarnos, el skate park esta siempre lleno, a veces he ido al de Alcorcon allí hay uno bueno. Yo veo uno que hay por la Plaza Elíptica hay mucho ambiente, hasta muy de noche.
¿Bajáis a Madrid?	Poco
¿Qué sitios son inseguros?	El polígono porque esta vacio. Pero hay muchas cámaras.
¿Cómo veis el barrio dentro de 10 años?	“Más grande, mas ampliado, con más gente y comercio. “Creo que con la crisis van a bajar los precios y va bajar el nivel social, las casa va a ser más baratas” “yo pienso que también por la crisis se están bajando las calidades del barrio, las casas están más juntas y hay menos espacios verdes-
¿Os quedaríais aquí?	“No creo” , “yo si”
¿Donde os veis dentro de 10 años?	“Yo creo que dentro de 10 años ya habremos salido de la crisis y poder vivir aquí”
Otros	“Antes vivía en Collado Villalba, es más pueblo que Tres Cantos, está más enfocado a la Sierra”
Descripción de zona que han estudiado	(40 -50 fotos) La zona industrial, donde Unipapel, Repsol tiene de todo: industrial deportivo, comercial

Interview 3: Ay P(2 ♀)



Fig 165 Collage 3 Tres Cantos

¿Cómo describirías vuestro barrio?	“Bastante seguro” “Una ciudad hecha para gente joven, hay muchos parques, centros de ocio donde se junta la gente. El ayuntamiento también organiza muchas actividades
¿Dónde quedáis?	“El parque central el “3 PA” que es por donde juegan la petanca. Hay gente mayor pero nosotros estamos en el otro lado. (El 3PA se llama así por un campo de futbol: tres para tres) En La Torre de agua en un parquecillo que hay.
¿Qué hacéis?	Si llueve vamos al centro comercial, si no vamos a tomar algo por allí, ¿os dejan entrar en el Centro Comercial? Bueno hay una zona arriba donde hay un muro donde estamos. No te pueden decir que no
¿Bajáis a Madrid?	Los fines de semana, se tarda poco unos 20 minutos en llegar. Sobre todo para ir de compras, para ir al Retiro cuando ya no hay cosas que hacer aquí. Vamos en grupo con los amigos
¿Cuál es vuestro sitio favorito de Tres Cantos?	El 3PA, porque tiene mesitas, futbol, una especie de parquecitos
¿Qué sitios son inseguros?	Embarcaciones , la zona de la estación, hay callejones sin luz No nos dejan ir a zona por las noches no les gusta que vayamos al parque de los patos porque hay que atravesar “Bosques”, por el ferial, hay mayores, de 18 para arriba y se reúnen en los coches con música, ¿en plan americano? si, es el único sitio donde les dejan estar.
¿Cómo veis el barrio dentro de 10 años?	habrá más viviendas , más sitios , más pubs, más bares, en la Avenida de Viñuelas solo hay un sitio de pubs, debería de haber más, como discotecas light, sitios donde no se vende alcohol
¿Os quedaríais aquí?	Si
¿Dónde os veis dentro de 10 años?	Yo quiero estudiar. Yo quiero estudiar Guardia civil o educación infantil, yo turismo, tenemos la universidad al lado
Otros	No me gusta ir por los paseos centrales peatonales

Interview 4: Ay C (2 ♀)



Fig 166 Collage 4 Tres Cantos

¿Cómo describirías vuestro barrio?	Bonito limpio, cuidado, seguro: es un pueblo grande. Aquí la gente es muy civilizada, la gente para en los pasos de peatonales. Conoces a la gente, no hay tanto agobio de gente como en Madrid. Es medio pueblo medio ciudad, conoces a la gente pero no tanto.
¿Dónde quedáis?	La parte de abajo del parque donde estaba la hoya. En la casa de la juventud en verano hay cine de barrio, vas con tu silla, es gratis, solo tienes que pagar las palomitas. Bosques es donde van de Botellon, lo dejan hecho un asco, lo veo. por las mañanas cuando paso por allí .
¿Qué hacéis?	Voy por la zona donde estaba mi antiguo cole. Esta bastante cerca de mi casa. Por la parte nueva voy a correr, está muy vacía y la calles son larguísimas Hay que dar vueltas muy largas
¿Cogéis la bici?	No mucho. Yo no pero mi padre sí. Coge el carril de la carretera. Por la mañana si se usan los carriles porque mucha gente sale a correr.
¿Bajáis a Madrid?	No, no me llama mucho la atención. No me dejan ir sola.
¿Qué sitios son inseguros?	No hay atracos, lo único es que hay un exhibicionista. La verdad la oscuridad da miedo por las pelis pero en realidad no pasa nada Hay zonas donde hay tráfico y no hay pasos de peatones seguros. Es bastante peligroso.
¿Cómo veis el barrio dentro de 10 años?	En la zona moderna se va mudar mucha gente. Los edificios son muy feos, son todos iguales, con ventanas pequeñas como cárceles. Hay edificios modernos, algunos son bonitos. Los adosados están mejor. Solo hay zonas residencial es, hace falta un nuevo zona comercial como el de Plaza Norte.
Otros	“El Humanitas” es un colegio concertado que está muy bien tiene piscina... ¿Usáis los caminos peatonales centrales? Si pero no los usamos cuando esta oscuro o en momentos del día que están vacío Los nombres de las calles y los sectores no me sirven yo me oriento por los lugares las tiendas ...

Descripción de zona que han estudiado	Donde de centro de salud, si la conocíamos te mueves sin problemas, pero no te sabes los nombres, es donde hacen el mercadillo. Esta el Mc Donald's
---------------------------------------	---

Interview 5: A,A Y T(3 ♂)



Fig 167 Collage 5 Tres Cantos

¿Cómo describirías vuestro barrio?	Tranquilo, seguro, moderno, hay zonas con mucha vitalidad. No es moderno, la zona que nos ha tocado a nosotros es bastante antigua.
¿Dónde quedáis?	Bosques y el 3PA El Carrefour. La Torre de Agua, el polideportivo La luz
¿Qué hacéis?	Nos gusta salir por todos lados
¿Bajáis a Madrid?	Si para comprar, voy en coche con mis padres. A Sol, Gran Vía, por el centro.
¿Qué sitios son inseguros?	No, no tenemos sensación de inseguridad
¿Cómo veis el barrio dentro de 10 años?	Yo creo que sería igual , yo creo sería más grande con más gente ¿cómo la Gran Vía? no
¿Os quedaríais aquí?	Si ,aunque también tenía pensado irme a Inglaterra, yo me veo viviendo pero no trabajando
Otros	Yo he vivido en Barcelona, Santa Coloma, hay mucha sensación de inseguridad si vas de chulo te pegan, te vacilan, intentas no buscar problemas, ¿pegan a gente de mi edad? Si, también si intervienes en las pelás
Descripción de zona que han estudiado	La zona del centro de salud, es la zona más antigua, son urbanizaciones cerradas, hay vallas y no se puede pasar pero si puedes atravesar las partes interiores.

Interview 6: C y I (2♂)



Fig 168 Collage 6 Tres Cantos

¿Cómo describirías vuestro barrio?	Hay de todo. Depende de la hora, cuando la gente va a trabajar está muy concurrida luego es más tranquilo y se está bien, hay parques, hay farmacia, las viviendas están en urbanizaciones de manzana cerrada con piscinas en el centro.
¿Dónde quedáis?	Vamos al parque central, a mí no me gusta llamarlo el 3PA. No sé porque se ha puesto de moda es nombre. La Torre de Agua.
¿Qué hacéis?	Caminamos, Esta muy carro ir al cine.
¿Cogéis la bici?	Algún día para ir al Poli, Cojo el carril cuando está a mano. Yo no lo cojo por es mejor ir por la calle. Quien sí lo coge son las familias
¿Bajáis a Madrid?	Si en tren es más barato que ir en coche. Voy de compras, yo por Sol.
¿Cuál es vuestro sitio favorito de Tres Cantos?	El 3PA, la zona del parque ferial
¿Qué sitios son inseguros?	No, bueno depende pero no hay sensación de peligro
¿Hay sitios donde cuando estáis solos os gusta ir?	El parque central
¿Cómo veis el barrio dentro de 10 años?	La tercera fase estaría terminada. Las tiendas cambiarían. Depende de la crisis...
¿Os quedaríais aquí?	Si
¿Dónde os veis dentro de 10 años?	Primero terminar el bachillerato. A mí me gustaría algo de deporte entrenador o profesor de educación fisca
Otros	Hay una discoteca para mayores de 14 años pero no me interesa
Descripción de zona que han estudiado	El parque de la Tortuga. Cerca de la estación y el ayuntamiento

Interview 7: A, F y V (3 ♂)



Fig 169 Collage 7Tres Cantos

¿Cómo describirías vuestro barrio?	Tranquilo, con poca gente por donde estoy yo no hay muchos colegios.
¿Dónde quedáis?	El 3 PA, el Carrefour la avenida de Colmenar, Donde están los negocios
¿Qué hacéis?	Dar un paseo, hago Skate por la zona nueva,
¿Cogéis la bici?	Si
¿Bajáis a Madrid?	Solos y con la familia. En tren. Vamos por Sol. Paseamos vemos tiendas
¿Qué sitios son inseguros?	Frente a la estación , es bastante inseguro allí viven las etnias gitanas , están las viviendas del IVIMA, hay zonas que están mal iluminadas
¿Usáis el carril Bici?	Si el carril de la carretera de Colmenar Yo he venido desde Manzanares. Yo he llegado hasta el Goloso y luego he vuelto en tren.
¿Cómo veis el barrio dentro de 10 años?	Sería más grande
¿Os quedaríais aquí?	Si
¿Dónde os veis dentro de 10 años?	A mí me gustaría seguir estudiando Yo no lo sé Yo quiero estudiar pastelería y repostería. Mi padre quiere montar un negocio de pastelería
Otros	Yo he vivido mucho en Manzanares el Real pero venia al colegio aquí, ósea que lo conozco bastante, hay muchas más cosas para hacer en Manzanares que aquí, puedes ir a la montaña o al rio, aquí solo dar paseos.
Descripción de zona que han estudiado	La zona industrial donde el grupo Prisa, es industrial y urbana, hay zonas de chalets comercios y restaurantes , para los que trabajan allí y para salir por la noche

Interview 8: I y M (2 ♀)



Fig 170 Collage 8 Tres Cantos

¿Cómo describirías vuestro barrio?	Tranquilo No te pierdes está el Carrefour el parque, es fácil de orientarse por las calles y los lugares. Tienes sensación de pueblo, en Madrid me siento insegura por qué no conozco a nadie.
¿Dónde quedáis?	En un bar que se llama el Chusco, el Pista, el mono... Al 3PA solo van niños pequeños, los de segundo, ¿pero vosotras sois de 3º? si pero hemos repetido dos años. El parque, El Zoco... en invierno el Carrefour o casa.
¿Bajáis a Madrid?	Si con amigos, para ir de compras. Vamos por la Gran Vía, Hay muchísima y gente y coches
¿Qué sitios son inseguros?	Por la RENFE hay una casa de acogida, a un amigo mío le sacaron una navaja. Son un poco agresivos Yo tengo que estar en casa antes de las 12. Yo no tengo hora. Por la zona industrial no es inseguro, yo voy con mis amigos. hay botellón pero no se meten con nadie
¿Qué sitios conocéis mejor?	La Rotonda, hay sitios para bailar.
¿Hay sitios donde cuando estáis solos os gusta ir?	Al Lago Yo en mi casa
¿Cómo veis el barrio dentro de 10 años?	Más grande , se están intentando juntar con Colmenar Viejo
¿Os quedaríais aquí?	No, ni de broma
¿Dónde os veis dentro de 10 años?	Yo tendré mi casa. Yo fuera de España, aquí no hay futuro. Me veo trabajando en algo de servicios sociales.
Otros	He vivido en Alcobendas y Colombia, es muy diferente, esto es muchísimo más tranquilo.
Descripción de zona que han estudiado	El Ayuntamiento, el parque de las Tirolinas

Interview 9: E, G y I (3 ♂)



Fig 171 Collage 9 Tres Cantos

¿Cómo describirías vuestro barrio?	Es pequeño pero hay de todo y Madrid está muy cerca para las cosas que necesitas. Es muy activo y está todo cerca.
¿Dónde quedáis?	El 3 PA, y Bosques. Embarcaciones, sobre todo la segunda fase. ¿Al cine vais? No es muy caro los jueves es más barato son 6 euros, normalmente son 8.
¿Qué hacéis?	¿Hacéis Skate? En la pista al lado del 3PA y al lado hay una piscina vacía donde también. Yo he estado en Madrid Rio, me gusta mucho. Yo juego al rugby. Yo voy a pescar, pero está prohibido ¿Donde? En el lago, antes no estaba prohibido hay carpas de 20Kg no puedo llevar caña porque me la ven, ¿lo tienes que hacer de forma disimulada? si
¿Cogéis la bici?	Yo iba en bici pero me la robaron, me compre otra y también me la robaron.
¿Cuándo salís de barrio a dónde vais?	El parque, Embarcaciones, es la zona con más cosas y también es tranquila. El lago, ¿se puede nadar? No hay muchas algas, ha veces hacen piragüismo.
¿Cuál es vuestro sitio favorito de Tres Cantos?	El parque de Embarcaciones, hay tranquilidad. El lago y el 3PA
¿Qué sitios son inseguros?	La zona industrial no es peligrosa, en Bosques están los borrachos. La estación, allí es donde me robaron la bici (hay gitanos en las viviendas del IVIMA)
¿Usáis el carril Bici?	La gente usa el carril bici par andar más que para ir en bici
¿Hay sitios donde cuando estáis solos os gusta ir?	Yo aparte se estar en mi casa me gusta ir a sitios a dormir un ratito, a cualquier hora. Por el lago, por la Torre del agua. El olor de los productos tóxicos me relaja...
¿Cómo veis el barrio dentro de 10 años?	La zona nueva se va estancar nadie la va a comprar. Hay muchas viviendas vacías.
¿Os quedaríais aquí?	Si, si me gustaría

	Sí, no cambia demasiado sí.
¿Dónde os veis dentro de 10 años?	A mí me gustaría estudiar algo relacionado con las ciencias y la tecnología. A mí me gustaría ir a Inglaterra, mi hermano se ha ido allí y le ha ido muy bien. Yo también me gustaría irme a Estados Unidos con mi tía, aquí no hay muchas oportunidades
Otros	Uno de los alumnos es de Bulgaria dice que: aquí es más sano y allí está más urbanizado que allí, todo es más robusto y moderno, la ciudad es contemporánea en búlgara es como del siglo XIX Yo vivo en Colmenar, aquí hay más cosas que en Colmenar
Descripción de zona que han estudiado	La zona industria I el lago Danone... hemos usado el "Street view", que es mejor, las cosas y sitios donde no se puede pasar y con el "Street view" si puedes ver. Fuimos un martes a las tres y no había nadie.

The Design Check List.

Part of the tool kit in the “Making Better Places Project” was a design check list. The teacher, who helped us carry out the case, study used it to evaluate the students work. We have reproduced their content as it is another a valuable source of information about how they view their environment and how they interpret the check list.

Lista de comprobación del paseo: 1



Fig 172 Collage 10 Tres Cantos

1-Permiabilidad

1.- ¿Cuántos caminos o rutas puedes identificar en la zona?	Subiendo del Carrefour podemos observar una ruta que lleva al Ayuntamiento. Desde ahí hasta el parque de las tirolinas, hay otra, y en el parque varios caminos.
2.- ¿Puedes clasificar que tipo de caminos son? (peatonales, ciclistas, transporte público...)	El trozo del Carrefour al Ayuntamiento, es para vehículos con acera para peatones y del ayuntamiento al parque, es el mismo tipo. En el mismo parque caminos de piedra y uno para ciclistas.
3.- ¿Cómo son de tamaño las manzanas? ¿Hay variedad de tamaños? ¿Se puede mover uno con mayor facilidad en algunas? ¿Por qué?	El Carrefour está rodeado por delante de muchos chalets. Por detrás, las manzanas son de tamaño mediano y sí que se puede mover uno con facilidad ya que tampoco son muy grandes y el suelo es cómodo. Enfrente del parque, son todo comunidad de chalets.
4.- ¿Cuánta distancia tienes que andar para poder cambiar de dirección? (1 paso= 1 m.)	Desde el Carrefour para cambiar de dirección hacia el parque pasando por el Ayuntamiento, unos 40 metros. Siguiendo el Ayuntamiento hacia el parque, unos 100 metros.
5.- ¿Hay caminos agradables para pasear o hacer ciclismo?	Sí, por toda esta zona los caminos son agradables y se puede pasear y hacer ciclismo sin problema.

6.- ¿Se puede usar el coche con facilidad? ¿Por qué?	Si por ambas zonas se puede utilizar el coche con facilidad ya que hay carretera.
--	---

2.-Vitalidad

1.-¿Qué porcentaje de la zona tiene bordes activos?	Muy poca, el Carrefour se podría considerar un borde activo. El Ayuntamiento sería otro debido a la circulación por esa zona.
2.-¿Qué usos se pueden ver a través de las ventanas, portales o zaguanes de los edificios?	En los bajos de las casas, se puede ver actividad comercial y en algunos de los zaguanes se puede ver la calle de atrás.
3.-¿Qué zonas son más tranquilas o activas? ¿En qué se nota?	Depende mucho de la hora y del día pero la zona más tranquila suele ser el parque donde se puede pasear, tomar el aire... La zona más activa el Carrefour debido a todos sus comercios.
4.-¿Se ven zonas deterioradas por grafitis o vandalismo?	Para nada, no se ve ninguna señal de grafitis o vandalismo.
5.-¿Te sientes seguro en esta zona? ¿Por qué?	Sí, porque es una zona que nunca está desierta, tiene mucho ambiente.
6.-¿Cómo varía de la noche al día?	Varía bastante, por el día suele haber mucha gente en el parque, y por la noche esta desierto. El Carrefour varía a partir de las 10 que es cuando se van cerrando los comercios y a las 12 suele estar desierto porque cierra todo.
7.-¿Te sentirías seguro si no estuvieses acompañado?	Por la zona del Carrefour sí, ya que no es una zona de paso.
8.-¿En qué lugares no te sientes seguro? ¿Por qué?	Si es de noche, en la zona del parque no, ya que es en muchos casos una zona de paso obligatorio.

3.-Variedad

1.-¿Cuántos usos diferentes puedes ver en las manzanas? ¿En dónde se localizan? <i>Residencial , terciario, industrial-secundario</i>	Se suele ver debajo de las manzanas bares y tiendas. Predomina el sector terciario.
2.-¿Puedes diferenciar distintos usos en la calle o en zonas públicas? <i>Circulación, mercadillos, festivales, recreo....</i>	Se diferencia distintos usos: paradas de autobús, bancos, cubos de basura, mucha circulación y bares. También una zona escolar.
3.-¿Hay usos o actividades que tienen lugar por la noche? <i>Fotografiar el espacio de noche y de día si contrastan</i>	Hasta medianoche, el Carrefour.
4.-¿Entran estos usos en conflicto?	No.
5.-¿Están ocupados los edificios? <i>Ocupación de los edificios, fotografiar edificios vacíos, abandonados....</i>	Sí, todos los edificios están ocupados.
6.-Si no ¿Porque están vacíos?	

4.-Legibilidad

1.-¿Puedes identificar alguno de las	Señales para orientarse.
--------------------------------------	--------------------------

cinco características de legibilidad en la zona? <i>Caminos nodos, bordes, hitos y zonas</i>	
2.-¿Es fácil orientarse en esta zona?	Sí, porque está el Centro Comercial y en el parque, las tirolinas.
3.-¿Qué bordes, hitos y nodos puedes ver?	Hitos indicando la calle que es y semáforos. Bordes que suelen ser para aparcar coches.

5.-Robustez

1.-¿Cuántas actividades diferentes puedes ver en una zona, (ten en cuenta los edificios y los espacios abiertos)? <i>Paseando, sentados fuera, jugando,...</i>	Paseando, gente en bici, sentados, jugando...
2.-¿Puedes ver espacios sin usar (abandonados)? <i>En calles, zaguanes, paredes vacías</i>	No, no hay espacios abandonados.
3.-¿Existe un diseño del espacio exterior que evita o promueve actividades dentro de el? <i>Cosas que evitan suelo rugoso para no poder patinar, pinchos en poyos, bancos para una sola persona, barreras arquitectónicas, lo contrario: zonas sombrías, soleadas resguardadas</i>	Suelo listo para los ciclistas, una rampa para personas mayores o gente discapacitada y, escaleras.
4.-¿Hay evidencia de que los edificios o los espacios han cambiado de uso con el tiempo?	No hay evidencias.
5.-¿Qué otros usos se pueden hacer de estos edificios o espacios?	Todos los edificios están ocupados por alguna tienda y los espacios no necesitan ningún otro uso.
6.-¿Cómo afectan las condiciones meteorológicas a los distintos espacios y actividades en la zona?	Si hace malo, obviamente la gente hará menos uso al Carrefour ya que salen menos de casa en días lluviosos. El parque estará desierto si llueve y si hace sol, estará con mucho ambiente. Hay portales para resguardarse.
7.-¿Hay espacios resguardados de los vientos dominantes?	Los espacios entre manzanas y el Centro Comercial.
8.-¿Hay espacios orientados hacia el sur?	
9.- ¿Hay árboles?	Hay árboles y mucha variedad. Hay de hoja perene y de hoja caduca.

Lista de comprobación del paseo: 2

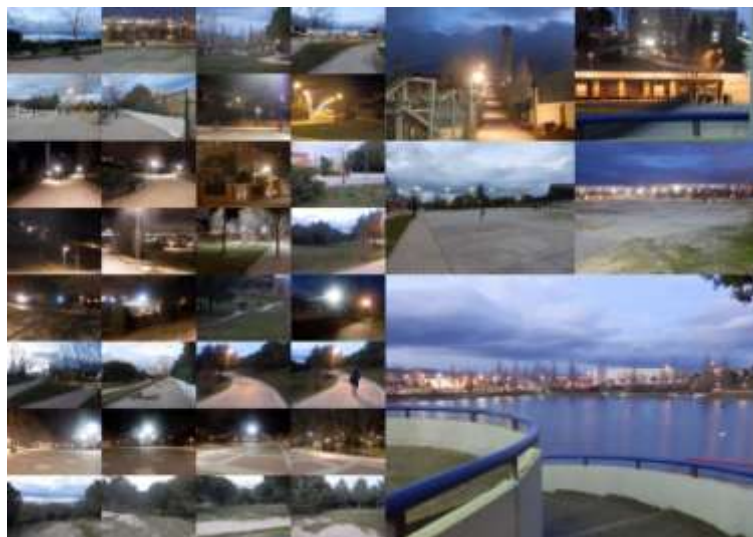


Fig 173 Collage 11 Tres Cantos

1-Permiabilidad

1.- ¿Cuántos caminos o rutas puedes identificar en la zona?	Se pueden identificar 6 rutas o caminos.
2.- ¿Puedes clasificar que tipo de caminos son? (peatonales, ciclistas, transporte público...)	En el bulevar que separa embarcaciones y el instituto, es peatonal y posee un carril bici, y por la zona del bosque es principalmente peatonal.
3.- ¿Cómo son de tamaño las manzanas? ¿Hay variedad de tamaños? ¿Se puede mover uno con mayor facilidad en algunas? ¿Por qué?	Las manzanas en general son grandes puesto que son un conjunto de chalets, hay variedad si las comparamos con la manzana que supone el Polideportivo La Luz, en general, nos podemos mover con facilidad, pero lo que es el edificio, supone un obstáculo en la movilización, porque solo hay una entrada/salida.
4.- ¿Cuánta distancia tienes que andar para poder cambiar de dirección? (1 paso= 1 m.)	Para cambiar de dirección, en los chalets, habría que andar unos 100 pasos (100 metros) y para cambiar de dirección en la zona de la luz bastaría con dar unos 40 pasos. La zona donde más pasos debes dar para cambiar de dirección es la zona del instituto, porque deberías dar unos 300 pasos para poder cambiar de dirección puesto que es un espacio cercado por vallas.
5.- ¿Hay caminos agradables para pasear o hacer ciclismo?	Por supuesto, el bulevar tiene carril bici y un paseo con bancos para sentarte.
6.- ¿Se puede usar el coche con facilidad? ¿Por qué?	Si, en la zona de la luz, porque es una zona en la que la gente acude con "frecuencia" y en la que el paso de vehículos, es un privilegio para la movilidad de los consumistas de este servicio.

2.-Vitalidad

1.-¿Qué porcentaje de la zona tiene bordes activos?	La zona del bosque es muy activa los fines de semana sobre todo las horas más próximas a la noche, y los días laborales, la zona del
---	---

	Polideportivo La Luz, puesto que mucha gente va a realizar algún tipo de deporte, ya sea natación, rugby, e incluso ajedrez.
2.- ¿Qué usos se pueden ver a través de las ventanas, portales o zaguanes de los edificios?	Se pueden ver parques, en la zona de los chalets, árboles en la zona del instituto y en la zona del polideportivo de la luz puedes ver, tanto parque como árboles.
3.- ¿Qué zonas son más tranquilas o activas? ¿En qué se nota?	La zona más tranquila es la zona de la plaza de camino a La Luz, pero esto no quiere decir que este inutilizada, las personas mayores acuden a esta plaza a realizar sus ejercicios físicos, y las zonas más activas son las zonas del bosque y también la zona del Parque de La Familia fines de semana. Se nota en la afluencia de personas, deportistas, niños, personas mayores, etc.
4.- ¿Se ven zonas deterioradas por grafitis o vandalismo?	Si, en la zona trasera del instituto, pero el ayuntamiento mandó pintar la pared, para así conseguir una mejor impresión.
5.- ¿Te sientes seguro en esta zona? ¿Por qué?	En general si, ya que es una zona habitualmente bien iluminada y con gran afluencia de personas.
6.- ¿Cómo varia de la noche al día?	Los fines de semana hay una mayor afluencia de adolescentes y gente joven, y esos mismos días durante la mañana y primera hora de la tarde hay personas jugando a la petanca y muchas familias con niños.
7.- ¿Te sentirías seguro si no estuvieses acompañado?	Claro ya que si sucediera algo, siempre hay alguien que puede dar aviso de lo que pasa.
8.-¿En qué lugares no te sientes seguro? ¿Por qué?	En las zonas más boscosas y menos iluminadas del parque central, ya que es el “lugar ideal” para actos de vandalismo, botellones, etc.

3.-Variedad

1.-¿Cuántos usos diferentes puedes ver en las manzanas? ¿En donde se localizan? <i>Residencial , terciario, industrial-secundario</i>	Encontramos varios usos: Residencial, deportivo, educativo...
2.-¿Puedes diferenciar distintos usos en la calle o en zonas públicas? <i>Circulación, mercadillos, festivales, recreo....</i>	Si, podemos encontrar circulación tanto de vehículos como de bicicletas, mercados semanales y “medievales”, zonas recreativas y áreas de ocio utilizadas sobre todo en verán.
3.-¿Hay usos o actividades que tienen lugar por la noche? <i>Fotografiar el espacio de noche y de día si contrastan</i>	Habitualmente no, salvo en días específicos del verano.
4.-¿Entran estos usos en conflicto?	No, a no ser que haya alcohol por media
5.-¿Están ocupados los edificios? <i>Ocupación de los edificios, fotografiar edificios vacíos, abandonados....</i>	No hay ningún edificio vacío, tan sólo un par de negocios con carácter estival.
6.-Si no ¿Porque están vacíos?	

4.-Legibilidad

1.-¿Puedes identificar alguno de las cinco características de legibilidad en la zona? <i>Caminos nodos, bordes, hitos y zonas</i>	Si, nos podemos orientar gracias al instituto, Parque de La Familia y gracias al Polideportivo La Luz
2.-¿Es fácil orientarse en esta zona?	Si ya que hay lugares visibles desde varios puntos de la ciudad y son conocidos entre los vecinos de Tres Cantos.
3.-¿Qué bordes, hitos y nodos puedes ver?	En esta zona no se encuentran, se puede uno orientar gracias a los lugares nombrados anteriormente.

5.-Robustez

1.-¿Cuántas actividades diferentes puedes ver en una zona, (ten en cuenta los edificios y los espacios abiertos)? <i>Paseando, sentados fuera, jugando,...</i>	Puedes encontrar todo tipo de actividades tanto lúdicas como deportivas para practicar a nivel individual y/o colectivo.
2.-¿Puedes ver espacios sin usar (abandonados)? <i>En calles, zaguanes, paredes vacías</i>	No, normalmente están todos utilizados de una u otra manera a lo largo del día y sobre todo del fin de semana.
3.-¿Existe un diseño del espacio exterior que evita o promueve actividades dentro de el? <i>Cosas que evitan suelo rugoso para no poder patinar, pinchos en poyos, bancos para una sola persona, barreras arquitectónicas, lo contrario: zonas sombrías, soleadas resguardadas</i>	La zona del Canal de Isabel II, no permite acceso a su interior y para pasar a la otra zona, tendrías que bordearlo, también la zona del bosque, nos impida realizar deportes que no sean de andar o correr, por ejemplo patinar.
4.-¿Hay evidencia de que los edificios o los espacios han cambiado de uso con el tiempo?	No, no ha habido cambios sustanciales en los edificios o los espacios en esta zona.
5.-¿Qué otros usos se pueden hacer de estos edificios o espacios?	Tan solo se pueden llevar a cabo actividades lúdicas o deportivas y no ha cambiado a lo largo del tiempo.
6.-¿Cómo afectan las condiciones meteorológicas a los distintos espacios y actividades en la zona?	Al ser actividades al aire libre, se ven limitadas con las consecuencias meteorológicas adversas, salvo en el Polideportivo La Luz donde se pueden realizar actividades deportivas a cubierto.
7.-¿Hay espacios resguardados de los vientos dominantes?	Tan solo el polideportivo.
8.-¿Hay espacios orientados	No, tan solo la entrada del polideportivo.


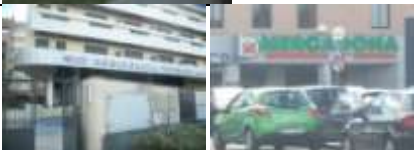
hacia el sur?	
9.- ¿Hay árboles?	Sí, son muy abundantes.



Lista de comprobación del paseo: 3

1.-Permiabilidad




<p>1.-¿Cuántos caminos o rutas puedes identificar en la zona? Puedo identificar aproximadamente diez caminos en mi zona, ya que hay bastantes zonas comerciales y oficinas.</p>	
<p>2.-¿Puedes clasificar que tipo de caminos son? (peatonales, ciclistas, transporte público...) La mayoría son caminos peatonales, pero también hay carril bici y carreteras.</p>	
<p>3.-¿Cómo son de tamaño las manzanas? ¿Hay variedad de tamaños? ¿Se puede mover uno con mayor facilidad en algunas? ¿Por qué? Son aproximadamente de 1500m2. No hay variedad en las manzanas y si se puede mover fácilmente ya que las calles forman cuadrados y son paralelas o perpendiculares entre sí, con lo que es difícil perderse, ya que no son estrechas ni forman laberintos.</p>	
<p>4.-¿Cuánta distancia tienes que andar para poder cambiar de dirección? (1 paso= 1 m.) Hay que andar unos 50m.</p>	
<p>5.-¿Hay caminos agradables para pasear o hacer ciclismo? No, ya que muchas zonas son de trabajo (oficinas) o tiendas.</p>	
<p>6.-¿Se puede usar el coche con facilidad? ¿Por qué? Sí, porque las calles son rectas, anchas y están reguladas por semáforos o pasos de peatones y hay buena visibilidad.</p>	

2.-Vitalidad

<p>1.-¿Qué porcentaje de la zona tiene bordes activos? El 65%.</p>	
<p>2.-¿Qué usos se pueden ver a través de las ventanas, portales o zaguanes de los edificios? Hay usos residenciales, de bancos, oficinas, supermercados, hoteles.</p>	

<p>3.-¿Qué zonas son más tranquilas o activas? ¿En qué se nota?</p> <p>La más tranquila es la fuente de la tortuga ya que no hay restaurantes cerca, y la más activa es el Mac Donald's, ya que es un restaurante muy famoso por sus hamburguesas, y a la gente le gusta mucho ir y se llena enseguida de gente.</p>	
<p>4.-¿Se ven zonas deterioradas por grafitis o vandalismo?</p> <p>No, porque hay mucha seguridad y la gente de esta zona es educada.</p>	
<p>5.-¿Te sientes seguro en esta zona? ¿Por qué?</p> <p>Sí, porque es una zona tranquila donde no suele haber atracos y la policía hace rondas por la zona.</p>	
<p>6.-¿Cómo varía de la noche al día?</p> <p>Si varía ya que por la mañana hay mucha gente que va a coger el tren, a sacar dinero y a comer a los restaurantes, en cambio por la noche está más desierta esta zona.</p>	
<p>7.-¿Te sentirías seguro si no estuvieses acompañado?</p> <p>Sí, porque cuando tienes una mentalidad consciente no tienes miedo, porque hay gente normal excepto en zonas raras, donde la gente está fumada o bebida.</p>	
<p>8.-¿En qué lugares no te sientes seguro? ¿Por qué?</p> <p>En zonas donde hay muchos macarras o chicos que beben y se ponen violentos. Pero en esta zona no hay ninguno.</p>	

3.-Variedad

<p>1.-¿Cuántos usos diferentes puedes ver en las manzanas? ¿En donde se localizan?</p> <p>Puedo diferenciar tres usos. Se localizan en las calles adyacentes, y son: residencial y terciario.</p>	
<p>2.-¿Puedes diferenciar distintos usos en la calle o en zonas públicas?</p> <p>Puedo diferenciar cuatro, la circulación de coches, tiendas, restaurantes y el recreo. <i>Circulación, mercadillos, festivales, recreo....</i></p>	
<p>3.-¿Hay usos o actividades que tienen lugar por la noche?</p> <p>Si: El hotel, la residencia, el Mc'Donalds.</p>	
<p>4.-¿Entran estos usos en conflicto?</p> <p>No, porque cada uno son negocios diferentes.</p>	
<p>5.-¿Están ocupados los edificios?</p> <p>Si, están ocupados los edificios</p>	
<p>6.-Si no ¿Porque están vacíos?</p> <p>No hay ninguno vacío.</p>	

4.-Legibilidad

<p>1.-¿Puedes identificar alguno de las cinco características de legibilidad en la zona? Observo nodos y zonas.</p>	
<p>2.-¿Es fácil orientarse en esta zona? Sí, porque las avenidas son amplias y todo es muy cuadrículado, no son callejuelas estrechas, y hay paneles en los que te indican donde estás y que puedes encontrar en los alrededores.</p>	
<p>3.-¿Qué bordes, hitos y nodos puedes ver? Puedo ver nodos en el cruce entre la avenida encuartes y la avenida comercio, pero no bordes urbanos ni hitos.</p>	
<p>5.-Robustez</p>	
<p>1.-¿Cuántas actividades diferentes puedes ver en una zona, (ten en cuenta los edificios y los espacios abiertos)? Pues cualquier tipo de deporte y juego.</p>	
<p>2.-¿Puedes ver espacios sin usar (abandonados)? No, todo está ocupado ya que es una zona tranquila y a la gente le gusta estar en zonas tranquilas.</p>	
<p>3.-¿Existe un diseño del espacio exterior que evita o promueve actividades dentro de el? Si, carteles o cosas parecidas por el estilo.</p>	
<p>4.-¿Hay evidencia de que los edificios o los espacios han cambiado de uso con el tiempo? Si han cambiado con el tiempo, ciertas cosas.</p>	
<p>5.-¿Qué otros usos se pueden hacer de estos edificios o espacios? Jugar a la consola o hablar con los amigos.</p>	
<p>6.-¿Cómo afectan las condiciones meteorológicas a los distintos espacios y actividades en la zona? No pudiendo salir a jugar a la calle.</p>	
<p>7.-¿Hay espacios resguardados de los vientos dominantes? No, si no cuentan los edificios.</p>	
<p>8.-¿Hay espacios orientados hacia el sur? No.</p>	
<p>9.- ¿Hay árboles? Si, pero no hay en abundancia.</p>	

Lista de comprobación del paseo: 4



Fig 174 Collage 12 Tres Cantos

1.-Permiabilidad

1.-¿Cuántos caminos o rutas puedes identificar en la zona?	Según los que conocemos tres o cuatro como mucho
2.-¿Puedes clasificar que tipo de caminos son? (peatonales, ciclistas, transporte público...)	Hay peatonales y también de transporte público
3.-¿Cómo son de tamaño las manzanas? ¿Hay variedad de tamaños? ¿Se puede mover uno con mayor facilidad en algunas? ¿Por qué?	Al principio suelen ser anchos y después estrechos tiene una variedad de tamaños. Se puede mover con facilidad por los caminos
4.-¿Cuánta distancia tienes que andar para poder cambiar de dirección? (1 paso= 1 m.)	Aproximadamente entre 5m y 10m depende de a la dirección que quieras ir.
5.-¿Hay caminos agradables para pasear o hacer ciclismo?	Hay partes en la que hay árboles nadie te molesta esta solitario a mí me resulta agradable.
6.-¿Se puede usar el coche con facilidad? ¿Por qué?	Si por que la mayoría de los caminos también tienen para ir con el coche, hay parkings para poder aparcar.

2.-Vitalidad

1.-¿Qué porcentaje de la zona tiene bordes activos?	Pues muy pocos no hay tantos bordes activos
2.-¿Qué usos se pueden ver a través de las ventanas, portales o zaguanes de los edificios?	Varios restaurantes un centro comercial y algunas pequeñas tiendas de ropa
3.-¿Qué zonas son más tranquilas o activas? ¿En qué se nota?	Detrás de los edificios del centro comercial no suele pasar mucha gente y los más activos las tiendas
4.-¿Se ven zonas deterioradas por grafitis o vandalismo?	Bastantes
5.-¿Te sientes seguro en esta zona? ¿Por qué?	Hay partes en las que no porque están solitarias otras en las que te sientes seguro hay bastante gente
6.-¿Cómo varía de la noche al día?	Por el día no suele haber casi nadie

	pero por la noche como en el centro comercial hay una especie de discoteca van todos los jóvenes
7.-¿Te sentirías seguro si no estuvieses acompañado?	La verdad es que no mucho porque si te pasa algo no te puede ayudar nadie
8.-¿En qué lugares no te sientes seguro? ¿Por qué?	Detrás del Mc Donald porque suele haber borrachos

3.-Variedad

1.-¿Cuántos usos diferentes puedes ver en las manzanas? ¿En donde se localizan? <i>Residencial , terciario, industrial-secundario</i>	Hay industrial y terciario
2.-¿Puedes diferenciar distintos usos en la calle o en zonas públicas?	Si, la circulación de vehículos, pasan las carrozas de reyes y de carnaval.
3.-¿Hay usos o actividades que tienen lugar por la noche?	Si una “discoteca” esta dentro del centro comercial
4.-¿Entran estos usos en conflicto?	Si en algunos casos
5.-¿Están ocupados los edificios?	Están todos habitados de forma legal, según creemos
6.-Si no ¿Porque están vacíos?	

4.-Legibilidad

1.-¿Puedes identificar alguno de las cinco características de legibilidad en la zona? <i>Caminos nodos, bordes, hitos y zonas</i>	Hay varios caminos y bordes
2.-¿Es fácil orientarse en esta zona?	Sí, es fácil orientarse
3.-¿Qué bordes, hitos y nodos puedes ver?	Se pueden ver muchos bordes y giros

5.-Robustez

1.-¿Cuántas actividades diferentes puedes ver en una zona, (ten en cuenta los edificios y los espacios abiertos)?	Poder pasear, jugar, sentarse en los bancos, entrar a las tiendas, ir a cualquier restaurante ..
2.-¿Puedes ver espacios sin usar (abandonados)? <i>En calles, zaguanes, paredes vacías</i>	No hay desde mi punto de vista aunque el centro comercial está un poco vacío
3.-¿Existe un diseño del espacio exterior que evita o promueve actividades dentro de el?	Hay partes rugosas en las que no se puede patinar, distintos tipos de bancos muchas zonas soleadas
4.-¿Hay evidencia de que los edificios o los espacios han cambiado de uso con el tiempo?	Había un edificio que hace unos años estaba nuevo y ahora está bastante mal
5.-¿Qué otros usos se pueden hacer de estos edificios o espacios?	Ninguno, aparte de vivir
6.-¿Cómo afectan las condiciones meteorológicas a los distintos espacios y actividades en la zona?	Si lo ves de pasada, está bien pero hay en algunas zonas que el color de los edificios está deteriorado por el calor
7.-¿Hay espacios resguardados de los vientos dominantes?	Sí, pero muy pocos
8.-¿Hay espacios orientados hacia el sur?	Sí
9.- ¿Hay árboles?	Sí, hay árboles pero al principio del camino a los laterales

Conclusion

The previous experiences of case studies using action research have led to the conclusion that results of this project are more complete in a pedagogical sense. This is the outcome of these experiences is that the implementation of the research methodology has been consolidated and that tool kit from the “The making better cities” is very adequate for this location. The other objectives of the implementation of participation are still to be developed and would probably need a different setting similar to “the Rootscape project” which was no longer part took part in an educational institutions but in a local youth organization.

Case study 8: “Postcards inspired by the landscape”

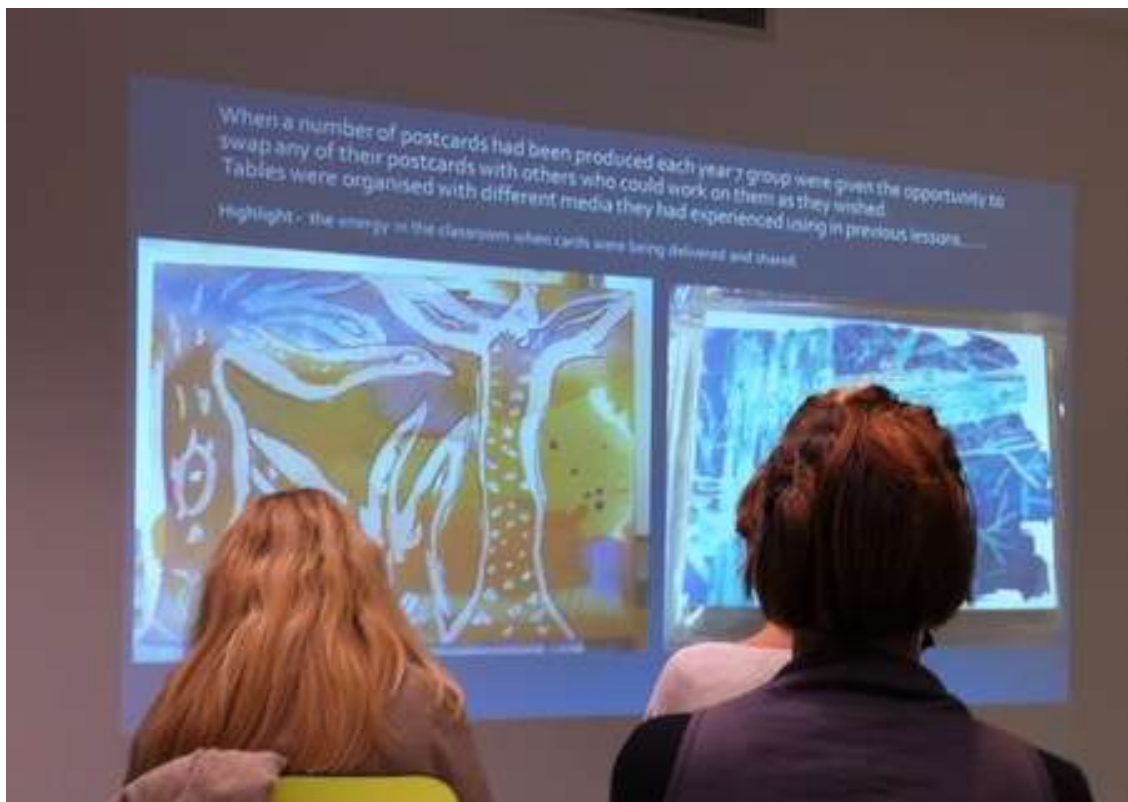


Fig. 175. “When a number of postcards had been produced each year 7 group were given the opportunity to swap any of their postcards with others who could work on them as they wished. Highlight: the energy in the classroom when cards were being delivered and shared.” Photograph of slide from the work shop directed by Jo Walton, in the Campaign for Drawing conference TEA (Drawing as thinking, expression and action), November 2013 in the National Gallery. London by author

Case study 8:“Postcards inspired by the landscape”	
School	CEIP Chozas de la Sierra,
Age of students	11-12
Number of students	50
Date	2014
Location of study	Soto del Real
Method	Printing postcards
Tools	Image data bank of collages produced by students in case study 6
Results	96 postcards
Analysis	Importance in creating collective images for bonding
Conclusions	An interesting stepping stone for a new methodology



Fig. 176 . Material used for printing postcards. Post card by David Fuentes (12 years old)(photograph by author)

The first sequence: Experience

Project description:

Methodology: Case study 8 used the post card method using recycled polythene fruit trays, cut to the size of a postcard, the children engraved into the polythene boards with ball point pens their postcard designs related to the village of Soto del Real. Card was cut to the size of postcards

and placed on the painted (with the use of a roller) on polythene board to print the postcards onto a card cut to size. Different colours of the same image were produced and then were exchanged with another class to finish them off. The cards were then sold in the village square to raise money for a school trip.



Fig. 177 Postcards produced in the class room ready to be exchanged and finished off by the other year six class. (photograph by author)



Fig. 177 Children selling Postcards in the village of Soto del Real

Second perception sequence: Analysis.

This last case study is representative of how the investigation cycle came to its close. It was an experience with the same children who six years before had been taken to the National park of the Pedriza to draw the landscape. Though it had not been originally planned, the opportunity arose to work with the group as they were investigating sources of earning some money to fund a school trip. At the time we had just come back from participating in the conference TEA (Drawing as thinking, expression and action), November 2013 and had taken part in the post card design workshop by Jo Walton.

Our studies had investigated the scope of using Gulliver maps in creating a collective image of the landscape, so it was considered that introducing this new postcard resource could open up new possibilities of research to be carried out in future studies and projects of the action research cycle.

In the study we returned to using traditional drawing tools as a mean of expression, and saw, as was seen in the seminar it is still a very important tool for visual research.

Unlike the previous projects the objective making the postcards was not that of investigating as we had originally proposed when they drew the landscapes in the first case study. This time the children participating in the project were told to create an image of the landscape which could be sold. In doing so they triggered off entrepreneur capacities and also their right to participate in civic spaces by reclaiming the village square to sell their cards. This was challenging for the children and even more so for their parents.

From the start it was a source of continual conflict, as now the boundaries of the project were in a no man's land as we needed the parents to cooperate with the teacher and school (because of the children's age) in order to be able to sell the postcards; there were those who were willing and there were those who would not and transmitted their bigotry to their children. It must be said that this was not solely because of the project, of which some of the parents could not see the educational value

of working together so as to share the money equally among the students at the end, because they felt some children would work harder than others so it would not be fair on them. There were also time long resentments between some of the parents with the school which came a float, especially in relation to what some considered the issues related to the children with disabilities in the class and what they considered the privileges they had over other students. If focused on this aspect of solidarity issues, it can be seen as a very sad end to the investigation.

If focused solely on the children, the results are different: firstly we saw that the drawing skills which they had shown in the first case study had not developed as had been hoped. These last six years of schooling had done little to enhance them. (Tolstoy) Art as a subject had fallen in importance in the curriculum and they no longer had the confidence they showed in their first drawings. Some of the students whose abilities we had so praised in the first case study (fig.71) had turned to drawing cartoons inspired in those they saw on television. (fig.178) As explained in the second case study this was also due to a new phase in their of perception of their environment which occurs as they enter adolescence. They are more concerned about being socially accepted by the group than their own individuality. In this example, drawing cartoon imaginary was common to a group of students (fig.179). As had seen throughout the studies, though we proposed the subject of the images to be: their local landscape, the pedagogical voice in their images was often subdued to a more critical and “playful “one. (Parnell & Patisarika, 2014).

When the experience changed from the individual one to the collective one the results were very different. They immediately begun to organize themselves into groups and shared their experience. The class worked together with a lot of peer teaching on how to print and experiment with colors and techniques. They exchanged their postcards with the other class and this two helped mitigate some of the rivalries that existed in between them. (Fig. 180)



Fig.178 Postcard by 12 year old student



Fig.179 Playful voices in children's postcard images



Fig.180 Different postcard versions of the same image by Daniel de la Puente (and school companions) aged 12.

Third perception sequence: Appraisal

As explained in the results the appraisal of the experience was conditioned by external influences, mainly because of the parent's intervention. Economically it was not as successful as had been hoped; but none the less it was the first of a stepping stone to using the village square by the children. As with all the case studies the children enjoyed the challenge of the experience. It not only helped them see their environment but it made them feel part of it, especially when they were selling their post cards in the square. There they exposed their work publically and it was of interest to many of the passer-bys.

Part 3



Fig.181. Photographs of children in the urban environment from a recent visit to Cuba. Many of the images are of those we have of our past childhood when there were fewer cars in the city and schools were in the city centers. The streets are safe places for children to play and walk. As said in the billboard: The city is part of their lives and part of themselves. (Photographs by A. Fuentes.)

7. Key findings, conclusions and recommendations

7.1 Key findings

7.1.1 How children's territories and landscape have changed over these years

A recent trip to Cuba brought us back to urban environments of the past. Cuba has lived in a standstill of fifty years from its revolution to present day, and maintains a revolutionary city policy based on health, safety and education. The colourful coexistence of children and cars in the city is something which strikes out the most. The schools and the homes are part of the city's network where the majority of children walk to school and play in the streets.

The climate is one which allows windows to open out on to the street, as you can look into the homes and these are continually been looked out of. "The eyes are on the street" as Jane Jacobs commented. (Jacobs, 1961). This we found, surprisingly to the extent which in schools, located in the old Habana, had class rooms windows which out opened on to the street, even when small children were taking naps. Noise, too, is part of the scenery.



Fig.182. Photograph of a street scene in La Habana Vieja. Here it was common to see young people with mobile phones sitting in the street getting access to the Wi Fi around hotels. (Photograph by M.Ramon.)

As Colin Ward points out, childhood is still viewed as a lost paradise, an arcadia out of realities reach (Ward, 1990 (1978)). The children in this study live in urban environments that have little in common with those of Cuba, our parents or our own. The voracity of the urban processes that have taken place over these last 50 year, as seen in the old aerial views of the case studies of the school's locations, has changed the environment and lifestyles of the present generation of children. Most of us and our parents lived in densely populated town centers, in small flats where the street was a relatively safe place to play. In adult's childhood memories these lost places are of happy childhoods, romanticized and forgetting many of their hardships. Basically, memories tied to emotional aspects of neighbourhood networks which linked our home, street, shops and school. In the study we have tried to establish if these ties still exist in the new urban context and how children feel towards them. We have found that there is a general well being, the word most used to describe their neighbourhood was "quiet" for "safe" (see word count from interviews Fig. 68.) However we have also found that their ties with their urban environment have different characteristics.

7.1.1.1 Homes: the child's room, the child's window...



Fig. 182. Girls look out from their balconies onto the street below. Windows and balconies are losing protagonism in architecture. (Ramon F. , 2006) Traditionally they have helped to regulate the interior microclimates of our homes and towns and have had an important social function relating the interior with the outside and vice versa. (Photograph by Jorge Santos.)

As said, the testimonies that have been obtained from the research are circumscribed to the urban spaces in which the child perceives between their home and schools. These two architectural elements: the home and the school are viewed as boundaries between realms of authority and care and freedom and danger.

Homes are no longer crowded with brothers and sisters (or grandparents) as nowadays the average household size is of less than two children and most children have a room of their own. There is no longer the need to escape the claustrophobic four wall sensation of the home to play out in the street. Children's rooms are interior fantasy worlds within the household which relate with the outside one mainly through "new windows" as are said to be computers and mobile phones. New technologies which create virtual spaces so the child no longer has to leave the home to interact with other children as they play online with children from near and far.

There are also many lonely children, from one child families and whose parents work long hours, for which the home is a new type of prison. We have many visual testimonies of views from windows which show how important it is in the child's world. In these testimonies we have found that there is a sense of alienation from the outside world, the window view from their study table, where the landscape something out of reach(Fig. 84).For others the view is of a landscape is of buildings, windows and monotony (Fig. 85). There are too testimonies which show there is fear of this outside world and view it from their computers (Case study 4 interview 4 & 6)

7.1.1.2 Public space: play areas, benches, bus shelters, shop windows and shopping malls



Fig 182 Children Games by Breughel (1570), there are just over 200 children in this picture. Nowadays the number would have fallen to just under 70 in 10 years time there will be 40. There are 80 different activities: children play everywhere and with everything. In the corner detail there is a girl making bricks. Building has always been part of the games children play. The playground activities of today have also been drastically reduced, the influence of football and the new technologies are largely to blame.

Is it necessary to design specific places for children? *"I don't want a childhood city I want a city where the children live in the same world as I do."* (Ward, 1995)

In the testimonies we have found the play areas are no longer the street but the local parks, usually with some sort of adult supervision. The ties to their surroundings expand with age, as they grow older they prefer to meet up rather than play and have meeting places such as benches in parks where they talk and watch others pass by, or bus shelters where they begin to seek the wider horizons of the city. (Case study 6, Interview 2) The street as a place to wander around is also disappearing; many of the children interviewed go to the centre of Madrid to go window shopping or the cinema, as we once did. These city centers are decaying hardly any cinemas remain and shops are multinational franchises. In the neighborhoods there too are symptoms of this decay. In Vallecas there are fewer shops to go window shopping and cinemas are very expensive. (Case study 3 Interview 8) Here we find children are taken to shopping malls (La Gavia, El Eroski, Mendez Alvaro) by their parents to meet their

friends (Case study 4 interview 9) as it is considered to be a safe place (Baker, 2009). This also happens in the other localities: the children of Tres Cantos (El Carrefour), Alpedrete (Planeta Ocio) and Soto (El Alcampo). The dangers of commercial streets such as the Avenida de Albufera (because of the heavy traffic) or the Bulevar (because of delinquency) is also perceived differently in the village centers of Soto and Alpedrete where there are pedestrian streets and plazas and it is common to see children running errands and buying sweets.

In "La Busca", the writer Pío Baroja describes how Madrid at the beginning of the last century used to be a city without limits. Baroja describes how his protagonist, a child, would walk endlessly from one extreme to the other of the city. (Baroja, 1982 (1904)) For me living in Cuatro Caminos in the early 80's: "De Madrid al cielo..." (from Madrid to the sky...) had very much the same meaning. You could walk down into the centre of Madrid the Plaza del Sol along Bravo Murillo and San Bernardo, in less than half an hour or along the main artery of the city, along the walk: "el Paseo de la Castellana" to the Retiro Park catching the metro or bus back up to Cuatro Caminos. In this present testimony of how our urban landscapes are changing: walking is something which is very difficult for teenagers and children to do because of new traffic and architectural barriers found along these old footpaths. The painter, mentioned in the case studies to the children, Alberto Sanchez, founder of the pre-civil war painting movement called the Escuela de Vallecas, used to walk 10 km from Lavapiés, in the centre of Madrid, to the survey point, Cerro de Almodovar, in Vallecas, to see the beautiful views of the immense landscape which surrounded Madrid. The children of the institutes we studied in Vallecas hardly knew that this magnificent view point less than 5 km from where they were existed; crossing the M-40 motorway which separates them from it is an ordeal.

A new bicycle culture has been established recently in the city of Madrid and all the localities studied had special cycle paths and even bicycles for rent in Madrid and Tres Cantos. Hardly any of the children in the studies showed any interest in using bicycles. Probably because it is a policy aimed at older age range: parents with small children. The paths are however

used by old people for walking. Having lived in bicycle friendly cities it is something that is hard to understand. Is this also due to poor design (the routes do not connect to children's activities) (Case study 7, Interview 6.) From my children's own experience of going to school by bicycle, we have seen, how 6 years ago there were only 3 bicycles parked outside the school, now there is a shelter with over 15. Hopefully in the near future they will learn the autonomy that can be gained using bicycles.

As is described in trapped teenagers, children do not live the true possibilities of living in a city region basically because the city is becoming ever more a specialized, as Jane Jacobs pointed out (Jacobs, 1961) into commercial, residential and industrial areas. So they tend to stay put in the limits established of each sector. We see that Tres Cantos exemplifies this vision of a new town with names for sectors rather than streets, yet, the children who live here are very happy (data from questionnaires). From the testimonies we think that this is basically due to the neighbourhood networks that exist and that it is well communicated with the city centre.



Fig.183. Children playing in the rumbled streets of Andalucía 1933 by Photograph Cartier Bresson.

“The design of a play space is the design of a place in which children are excluded” (Ward, 1995)

Images of children playing in war zones illustrate children’s capacity to adapt to everything. Play is something children need to do, but play in public spaces has always been a source of conflict between adults and children, there are many street signs which testify this: no ball, no skate, no selling...Because of their need of play space modern architects of the past invented specific places for children, to do so. Some, like Aldo Van Eyck, located a ring of playgrounds in the disused bomb sites of post second world war Amsterdam. Van Eyck’s playground designs inspired much of playground street furniture for children we have today. (Worpole, *Playgrounds and the city*, book review by Ken Worpole, 2006) For his designs he spent a long time observing how children play. Marc Armitage, a playworker, has studied the different activities that go on in school playgrounds and how they are very similar in different parts of the world and in the past. Children all over the world need to feel the earth, they love to play in sandboxes, to collect stones and twigs, to hand upside down, to build and to destroy structures, (Armitage, 2014).From our testimonies we see that parks, like cities, are evolving by segregated children into different play areas, based on different age groups which have play apparatus are designed specifically for toddlers, youngsters and even old people.

Spaces designed by architects are specifically done so to avoid conflicts. Skate parks, shelters, football grounds, and basketball courts are located in parks out of voices reach and out of sight. Because of this seclusion there are many signs of vandalism and poor maintenance. As was seen by the inventor of children’s adventure playgrounds; C. TH. Sorensen, though children are continually building and destroying their play areas, as it is a process of learning, when it derives in vandalism it is also a manifestation of frustration. (Andersson, 2001)(Case study 6 Interview 10)

7.1.4.3 Schools: mobility, identity and boundaries

“Education for emancipation as opposed to education for subservience” (Ward, 1990 (1978))

Play areas in our cities have become sandboxes which Ward proposes that through play children should become enabled to climb out of. Another way for children to climb out of these sandboxes that have been created for them is education. We have few visual testimonies of interior spaces of the school as of those of the home. The reason for this has been the difficulty we have found in portraying children as the study has evolved it came ever more difficult in taking photographs of children because of the permits that were necessary. From the first studies we have some photographs of the class rooms and we see how the furniture and decoration varies with the teacher’s motivation. (Fig.76 & 77) Another important element that has been part of this interior space of schools for our projects was the necessity for walls (and floors) to exhibit their work and make other students participate in their findings.

However in this present study the overall importance of the school (as is also that of the home) lies in being a double bonding element with its neighbourhood. We have found that this school tie in its neighbourhood network is being lost due to mobility issues: most of the children are taken to school by car or bus, losing the autonomy and visual experience of walking or bicycling. We have found in our testimonies it is also an element of identity. It has been seen through the case studies that the school is a reference point for many of these young people; though they see it as theirs (Case study 5, interview 5) they contest its authority through acts of vandalism and truancy. (Fig. 57)

The space boundary surges between school hours and out of school hours make it lack a flexibility of management and design which would make it more accessible. We have seen how there is a necessity to use these spaces out of school hours, children who commute to school usually have to wait out in the cold or have to find places to eat and study when the school gates open and close.

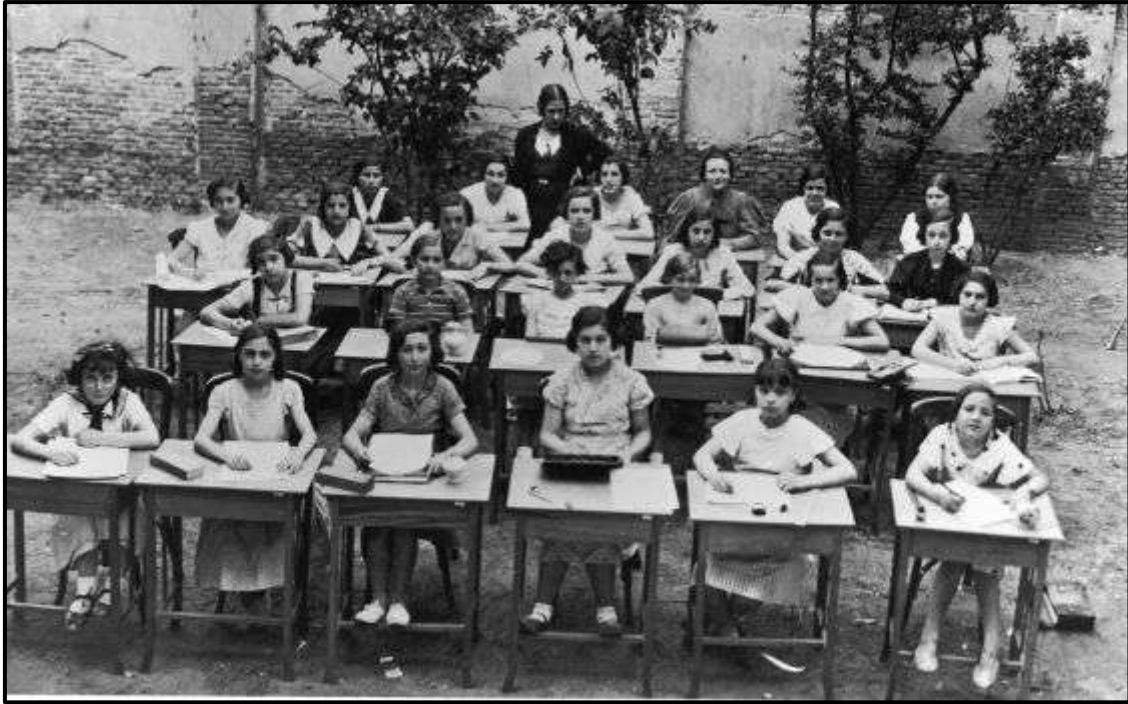


Fig.184. Classrooms without walls: Open air clases in the Instituto-Escuela, Madrid, towards 1933. (Fundación Francisco Giner De Los Ríos). The teaching under the shade of a tree (Rousseau) exemplifies this ideal which was taken up by progressive education was cut short by present day concepts.

Likewise, and even more so with the high fences which surround the school grounds, they have the sense of a school as a prison from which you have to escape because of the futility of much of the time spent there. Teachers and parents probably would strongly disagree in making these barriers more permeable, but as Colin Ward foresaw, in the near future schools will be places where children can come in and out as they please. This is not because we are becoming a more permissive society but due to the rapid technological advances which are taking place. We see, as architects, it is becoming a necessity in most workspaces; there are jobs which are carried out from home and have no fixed time schedules or workspaces. We believe, probably, future children will have to have schools designed as resource centers for knowledge, and with facilities for music, art, sports and eating, and even health but most of all to learn to interact socially with people and for this work it must be integrated in its urban environment: the binding will create a twofold process between the school and its community. (Brkovic, Pons, & Parnell, 2015)

7.1.2 Age and gender issues

“The liberation of the city girl from the expected norms of passivity and docility implies also the liberation of the city boy to be a predator” (Ward, 1990 (1978), pág. 138)

As noted the sense of freedom is strongly linked to mobility. Though recent suburban processes have come about because of the availability car and public transport, the children who live in these new urban areas have less autonomy than their city counterparts. This is specially so in the case of girls. The case studies evidence that girls feel safer in denser cities which are better lit at night and there are less distances to walk alone; as also the opposite; boys feel safer in the suburbs than in the city, for indeed in cities there are more gang rivalries than there are in small towns. (Case Study 4 interview 8)

Is the girl always in the background? (Ward, 1990 (1978)) In these new landscapes girls are becoming more visible. Past literature and cultures always viewed boy's use of urban space; girls were nonexistent or relegated to interior spaces (Sontag, 2012, (1975)). It is still true that boys and girls use urban space in different ways. The case studies evidence how girls are more participative than boys; they have a wider variety of opinions and greater visual skills. There is a new girl culture (Leonard, 1998) which shows how they have overcome their traditional handicaps using new technologies to have access to space which before was bared to them.

Perception with age also varies; as children grow older they have a greater sensation of being trapped. (Klien, 2000) Through the questionnaires it is seen that there is a sense of being controlled by adults, parents, neighbours and slightly by CCTV, (which are not very common in Spain.) This is why as they grow older they try to be out of sight. The existence of secret places, as those of our childhood memories, in this exterior world are still present though they have been difficult to document as is implied in the world secret. It has been found in other research by colleagues on school play grounds, (Burke C. , 2008) that when the children photographed the holes through which they escaped from school these

where quickly sealed by the authorities. Sobel studies these with children in middle childhood (Sobel, 2002, (1993)) and explains how important they are in creating a sense of place. From our testimonies, with older age groups, we presume that these are located in the recesses of parks and no man's land. They are not the middle childhood realms of fantasy (shops, dens or forts), they are places to hang out, drink and smoke. They are also manipulated; branded with graffiti, in some cases drilled to place climbing points and furnished with bits and pieces they find.

There is greater community control in smaller localities which makes them search for more anonymous backgrounds in cities. In cities children are also trapped in neighborhoods because of economic reasons and lack of public transport. (Chawla, Growing up in an urbanizing world, 2002). Few travel out of their neighbourhoods let alone to the countryside which is relatively near. The globalization makes them seek city lights of the past where children from the country would long to go to the city for a better future, to present day dreams to go to other countries, mainly the United States for a better future in study and work opportunities.



Fig.185. Photograph of a secret meeting place under a bridge; a space which teenagers have carved out for themselves to shelter from the cold and sun and meet up. The wall has climbing points which the kids who use this hide out here have they themselves attached to it. (Photograph by M. Ramon)

7.1.3 Polarity and similarities between in different urban environments

“When I wrote the Child in the City, I became aware that in modern Britain the distinction between city, suburb, small town and village grow less tenable as the years go by”. (Ward, 1990)

There is hardly any difference between the city, the suburb and the village in the new era of the globalized village or Ward’s and Peter Hall’s proposed city region (Hall & Ward, 2014) In our study we found the difference were ones of scale; in children’s environments, it is one which involves different focuses to problem resolution: a prank in a village can be considered an act of vandalism in a city. Similarly spaces should be designed in relation to context.

Living in a suburban environment implies that you can touch the earth with your feet. It is described as the child rearing sector of the city. Ward’s chapter: “A suburban afternoon” describes the gardens and tranquility of the atmosphere which so anguishes adolescents. (Case study 6, interview 5) It is also a territory which is being continually transformed and allows children to have access to waste land and building sites which they make their own. It is a space which changes physically at the same speed as do the children that live in it which creates, as has been said the sense of a lost space of childhood.

“...Ward praised the unfinished nature of many suburbs; the fact that they were places of transition was an attraction, not a defect. “The place that is becoming, the unfinished habitat, is rich in experiences and adventures for the child””. (Baker, 2009)

We see that these places of experience adventures have this local character, though there is hardly any of these transition places in Vallecas, there are other gaps which are “carved out” (Case study 4 Interview 6). Tres Cantos has a similar built up areas as also the new area, which is still under construction where the young people go to run or skate.(Case study 7, interview 7) In the case of Alpedrete and Soto del Real the immense contact with surrounding natural landscape consequently

implies more places that children consider theirs. Though these maybe not have the intensity of childhood bonds of those childhoods portrayed Madrid’s literary past, (Barea, 2014 (1941)) (Baroja, 1982 (1904)),They are more present than in the other case studies (Case study 5 interview 6 and case study 6 interview 11).

The polarization between what it is to live in the city and to live in the country for a child is something we have received from the past. The city was viewed as a place where you received a good education in a civilized context while as the country was the place where you receive a true education through contact with nature. Through literature we see that children from the country are viewed as candid and open hearted (only in villages are there village idiots) while as those from the city are sharp and streetwise. As said these are literary nostalgias for the children we have worked with are similar in both contexts. There may be more urban tribes in the cities, as can be seen at the gates of the institutes in Vallecas, but our visual testimonies do not portray a different vision these sub cultural groups as they do evidence differences in perceptions due to difference of age and gender. We have found that this too is the case of immigrant children and Romanis, it is when they tell you about their past childhoods that you realize their origins for as has been said children adapt to everything. (Case study 3 interview 1 and case study 4 interview 4)



Fig.186 image of different urban tribes from http://cieloreinaldi.blogspot.com.es/2013_09_01_archive.html note the global city culture as all the names are of anglosaxon origin. Not included in the picture are south american more violent urban tribes such as Latin Kings or Nietas, as are Sharps or Skins.

We have noted, however, there are still deficits in the public transport system which makes mobility one of the issues in our studies and a goal in creating a true city region. This is specially the case for the children in Soto de Real, they are very dependent on their parents for local transport, compared to those in Alpedrete, with two train stations, Tres Cantos, only 20 minutes away from the city centre and the district of Puente de Vallecas, though part of the city of Madrid has four new Metro and “Cercanias” stations.

7.1.4 Tools for visual urban literacy and communication

The main focus of the study is young people’s perception. It is untainted by social considerations and spontaneous. The theme: landscape analysis is one in which everyone can express their opinions and communicate. The testimonies which have been collected show a high degree of ignorance about their local environment; and a lack of visual literacy probably due to a poor environmental education. From these perceptions it is seen also there are differences with respect to age and gender which should be taken into account when establishing tools for literacy and participation. It has been said girl’s perceptions are more about enclosed spaces and details, while as boys are of open spaces. It is common to assume that girls prefer to stay at home and boy to be outside. (Sobel, 2002, (1993)) (Hart, 1992)The results to the questionnaire we did in case study 5 shows this is shifting: as said girls, are more participative than boys (Etherington, 2013)

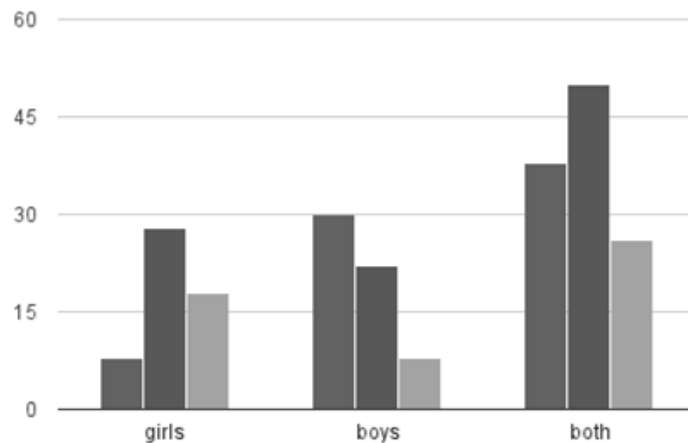


Fig. 187: Bar chart results from the third part of the questionnaire in case study 5 as to preferences in research groups investigator: internet, local libraries...,explorers: cameras, (graphic)designers: Picasa, Photoshop). Girls prefer exploring and boys surfing the internet in their first option and in their second: girls prefer designing as to boys who prefer exploring.

Recently photo elicitation techniques for research have evolved from making drawings to using cameras; in the case studies it was found that nearly all the children had access to digital cameras. The digital world permits access to information and at a speed which is also in line with the present day child. In some aspects they feel more confident using these tools as they know they are at an advantage over their teachers in their use.

From the images created by this process there is still a lot to discover about the possibilities of these tools, there is tendency to produce too much information without sufficient analysis. Traditional drawing methods created images where a more meditated and critical approach was attained. (Ramon M. , 2015)

The research was carried out in small groups which led to group work; a mile stone in Spanish education and society. As said over these last years the individualism has been the focus of the teaching system. In case study 5, the Montessori School which participated in the research follows the British curriculum so it took place in Personal Social and Health Education (PSHE) class which has a similar intent to citizenship. Art and geography are the other two subjects which could be adapted to the methodology as seen in the Cabe Safari Guides, (CABE, 2007). Our experience found PSHE

a more appropriate setting for carrying out the research for the cross cut necessities of teaching an urban research project.

The educational resources we have used in the case studies were ones which had already been used in a variety of settings and were chosen because of their adaptability and the visual and communicative skills they enhanced. We were very fortunate to have access to “The making better places toolkit⁹⁶” as its focus is design. Unfortunately we were not able to carry out any design proposals as had been our original objective for the difficulties we had with all the logistics. It is felt that this is a very interesting field to continue investigating. Especially as we are beginning to see that architects are becoming part of our education system.

7.1.5 The study as part of an architectural study.

Throughout the study we have invariably fought to keep the results related to the realm of architectural studies rather than follow those related to the other subjects: art, geography, sociology, psychology ... than kept interweaving in our path. The scope of our research continually overlapped those of others, but in which as architects, we had many specific ideas and tools: we are use to organizing projects, explaining concepts visually and designing. As seen, architecture and action-research go hand in hand (fig.17). For architects, as for children, research through experience and observation, is a learning which can be applied to real life. It follows a cycle where the findings are incorporated to our practice.

Working with children is a challenge but it is a working partnership. Throughout these studies we have found that teaching, as a job, is a very valid professional future for many architects. There are more and more architects which find an economic stability in this field which also has a flexibility which permits them to work in their private practice. We have seen how architects are alienated from society (Ramon F. , Fernando Ramon , Premio Nacional de Vivienda 2009, 2011) and working with

⁹⁶ Making Better Places is an inspiring learning package that focuses on the development of design and the built environment. The material, developed by the Joint Centre for Urban Design (JCUD) at Oxford Brookes University, supported by CABE Education, supports the teaching of Geography and Citizenship to students aged 16-19.

children the benefits are, as said, twofold: both architects and children learn about their built environments as well as about the people who make it.

7.2 Conclusions:

7.2.1 The original objectives

The original objectives of this study were to analyze how young people are aware of their landscape so as to develop methods and resources which will help motivate them to participate civically in this space as is established in the **European Landscape Convention**.

The view of the child and the child's voice are the protagonists of the case studies, because of this, the methods used have enhanced the specific objectives:

- Participation procedures and methods related to spatial understanding. We have established the links to past educational projects: Spanish and British educational methodologies as have been the ILE and the ABE. Hoping that in establishing this link to a past where education, landscape and participation were encompassed as a whole, to our present situation, where they are separated, through similar project, will in the future unite.
- Understanding local identity in an urban landscape with students. We have seen polarity and similarities in different locations inside the CAM region, its new suburban landscapes, transitional spaces, the new global horizon with new technologies and populations but whose character varies with the physical features of the built environment.
- Introduce experiential learning and group work to learn about the built environment and create emotional links with the landscape. We have seen how young people are able to organize themselves and bring forth ideas and how experiential learning can have new perspectives because of the accessibility of new technologies

- Develop how to design an urban landscape with students. Because of the present educational system it has been found difficult to carry out this objective. Through the experience, however, we have seen in other countries (the United Kingdom and Finland) and in other autonomous regions (Catalan and Galician) there is a direct intervention by the educational authorities, if this had been our case, it would have facilitated this objective.

7.2.2 Extended objectives

The theme of the thesis has also developed away from the original objectives in to other areas of research to the role of architects and planners. We have analyzed through the child's visual voice how architecture and cities influences young people ways to establish a working relationship between architects and children.

The following questions and ideas have come about through this collaboration:

1. Are cities dying and children disappearing from our landscapes?

One of the ideas that we have perceived in many of the books we have researched is that: cities are dying and children are disappearing from our landscapes

"In a Society becoming steadily more privatized with private homes, cars, computers, offices and shopping centers, the public component of our lives is disappearing. It is more and more important to make the cities inviting, so we can meet our fellow citizens face to face and experience directly through our senses. Public life in good quality public spaces is an important part of a democratic life and a full life." (Gehl, 2008)

As in the title of UNICEF's report: *"Hacia un país sin niños"* (towards a country without children) demographic indicators foresee Spain as a country without children due to structural demographic, social and economic aspects. These are over all responsible for the decrease in their presence in public space. From our case studies we visualize instants of

the phenomenon which allow us to see specific details which are also due to other factors. The four locations studied show how:

- We no longer see children participating in public life (as we have seen in Cuba) mainly because the economic pressure on land urban bubble has produced with the exodus of families to the suburbs and also because new schools have been built out of the city or town centres where land is cheaper.
- Children no longer play out in the streets because children's life styles have changed due to the decrease in population density (households are smaller and homes are bigger) and new technologies which make children prefer to play at home.
- Children no longer play in the streets because parks and shopping malls are their new meeting places.
- We no longer see children walking in streets due to the mobility and security issues of modern architecture and urban planning orientated to promoting private transport and urban zoning where children depend on others for their transport and activities.

Even so, children's presence in urban space is indicative of how healthy society is (Gehl, 2008). Child policies are those which affect the whole of the community and for this reason they should be part of it. We have seen in the context of this study in these last year's these policies have been over all regressive: educational and health cut backs, high youth unemployment levels and immigration. The community as a whole suffers its consequences as does the quality of the design of buildings and public space.



Fig. 189. Future urban space; in this recreation of Van Breugel's picture children are no longer protagonists of urban space, new spaces are being created by children for play inside buildings where all the windows are blue from the screen lights inside, the only child we see is one on his way to play with others on the play station. The building bricks are still lying in the background and the architectural landscape is a desolate one. Image by Bruce Van Platter (http://www.brucevanpatter.com/brueghel_painting.html#)

2. Architect's new roles in a new urban pedagogy

We saw in the beginning of the thesis how environmental education initiated in the last century by the ILE in schools as part of the progressive education system was cut short. It continued developing in other countries and still seeks to teach autonomy and creativity through lived experiences of urban landscapes and participation. In these countries architects, working with other professionals, through educational and corporate societies are involved in creating a new urban pedagogy. (CABE, 2007) (Räsänen, 2007)

We have seen that environmental education is not only part of the school curriculum in these countries but has also become part of the city's cultural activities. (Korpelainen, 2001) How professional schools of architecture and architecture schools organize: activities, urban trails, literary competitions or municipal activities for young people⁹⁷, as also do NGO's like the Campaign for Drawing organize events like The Big Draw which involve the whole community, not only children, drawing in streets

⁹⁷ See "Rootscape" project by the JCUD in Oxford

and public places all over the UK. We find Madrid's architects are too participating in this field at a very individual level. There are those who have become teachers and teach in institutes and schools, following the curriculum and filling in gaps, where possible, with their professional knowledge related to architecture and urban planning. There are those, too, who organize for children extracurricular activities related to architecture and play such as: "Chiquitectos" or "Partes Suelta". There are hardly any institutional approaches: the academical one has, as has been seen, cut short once again by old ideological prejudices and budget cut backs. The cooperative one of the COAM, the Official Architecture School of Madrid is just beginning to take off having recently started a work group called "Infancia y Arquitectura" as previously mentioned, but runs in danger of being just that: a cooperative vision of architecture. Similarly, local municipal participatory projects are also beginning to take place in Rivas Vacia Madrid or el Mercado de la Cebada, related to the social movements that came about in the Puerta del Sol in Madrid in May 2011. (Playgrounds, 2014)

"New educational approaches establish the need for creative cross sectional approaches, where the school lies not only in the class room." (Robinson, 2011, (2001)) Architects must participate in these.

7.3 Recommendations and Proposal: plan of action

The cyclical strategy of action research, after having reached a diagnosis, calls for the most important part of a research project: establishing a plan of action for further research and a proposal to instigate change. This is also a normal in architectural procedure, architects and urban planners propose projects and solutions from their research. From the conclusions we have seen the urban pedagogy is essential for creating better cities as is also active participation in research and design. Our proposal for action is too continue research into other spaces related to childhood in the CAM such as the domestic and school ones, and to continue the research we have initiated into the space between these realms, the urban landscape with design proposals with children for these.

7.3.1 Themes for further research.

As stated participation is the key factor for creating better cities with children and architects. We have seen through our photo elicitation techniques that research on local environments is initiatory of the participation process and visualizing the child's voice. The visual techniques we have used in our research for studying the urban space can be used similarly to investigate the realms of children's homes and schools.

7.3.1.1 The domestic space: the child's bedroom

Bedrooms are places where children feel secure, research can help to find out more about how they use these spaces, the impact new technologies are having on them and how they could be designed to connect to the cityscape. We have seen from the present research the following issues:

- Need for adaptability

Modern houses are designed as a series of rooms which are allocated functions, in the case of bedrooms, specific to type of user. We see how children's rooms are continually being readapted to their age necessities: from being a baby; to a toddler, an infant and an adolescent, their rooms are basically redecorated, reaching a final stage, when it becomes

another home within the home as they are not able to leave home or when they do and it becomes an empty nest. If when designing these bedrooms we took into account their adaptability using children's testimonies many of the tensions that arise in households could be solved. Children's bedrooms are not only places for sleeping; they can be also places for playing and studying. (Montanter & Muxi, 2006)

- The new cyber playgrounds: play as an educational tool.

As seen in Van de Breughel's picture Children's Games have infinite possibilities. Many teachers strongly recommend that internet access and computers should not be in these rooms because of the temptation to be permanently connected to the digital world. As seen in Fig. 182, it is a tide of our times, a problem which cannot be solved through prohibitions. It could be focused from an architectural point of view. Through these new windows children have access to new playgrounds, though of commercial interest, the games played are like many games of the past, usually related to warfare strategies, building communities and social bonding ("Age of Empires" or "Sims") as seen in Van de Breughel's picture.

There are many activities related to the realm of architecture and play which these could connect the global view points to local ones. Internet games are addictive and leave little possibilities for autonomy or creativity, however, as in the past; children's inquisitive nature and need to manipulate are demanding new games which promote interaction and creativity such as the building brick game "Minecraft". These new cyber adventure playgrounds are global ones. In them children play with other children from all over the world. Internet has opened up scope of possibilities and social relationships which too are part of the realm of architectural participation: the design of new communities and services. Play and learning through play is an important form of social bonding which can be incorporated into architectural and urban design through the digital world from a playwork point of view with playworkers⁹⁸:

⁹⁸ "The theory and practice of playwork recognizes that [children's play](#) should ideally be 'freely chosen, personally directed and intrinsically motivated. It is the job of a playworker to ensure that the broadest possible range of play types can be engaged in or accessed by children, and to [observe](#), reflect and

Future playworkers and architects should involve themselves in organizing these spaces for which research with children on how they use these spaces is necessary. In the on line MOOC course: “The Experience of Play” given by the Faculty of Education in Sheffield, the new possibilities of virtual playgrounds were explored. The doctorate student Chris Bailey investigated through a afterschool: “Minecraft Club” with primary school children how children can play simultaneously in a digital and a real world. In this experiment Bailey acts as a “Ciber playworker “ in that he supervises how the children play and investigates how they interrelate socially and create micronaratives while they play. (Jenkins, 2004)



Fig.190.Adventure playgrounds of the past and the future: Crawley Adventure Playground 1955 , and Minecraft Club. (photographs from internet and Chris Bailey)

- Bringing reality back into the rooms



Fig.191 Mirrors are used to create space in architecture. A mirror, like the internet window screen, is a virtual reality which like in “Alice through the looking glass” we need to children to return from. Original illustrations from Lewis Carroll’s book by John Tenniel

analyze the play that is happening and select a mode of intervention or make a change to the play space if needed. The profession has its roots in the early [adventure playground](#) movement “

The view from the window should also be part of its design, as is for architects, like my father Fernando Ramon (Ramon F. , Ropa, Sudor y Arquitectura, 1980), it is something you can manipulate as a user to relate to the outside space with blinds and shutters, curtains and screens, so typical of our southern regions. In a child's bedroom, refuge from the outside world, a window should also be part of it: "a place where the outside penetrates the inside" (Elliot, 2011), with soft light, sound and even smells as are in Benjamin's childhood recollections of the loggia he use play in as a child in Berlin or Arturo Barea's memories of how he uses to play in a balcony in Lavapies looking out on to the street. These elements are not specifically in the child's bedroom, they are part of the living spaces which are shared in the homes. The cityscape should be part of the home, rooms should have views. In this thesis, our present interest lies in that at this stage of their life creating images related to their identity is of growing importance for the future of our urban environments and it can have this playful research nature (Parnell & Patisarika, Playful voices in participatory design, 2014); introducing a group activity where the photographs they take with their mobile phones their backgrounds and windows become the protagonist.

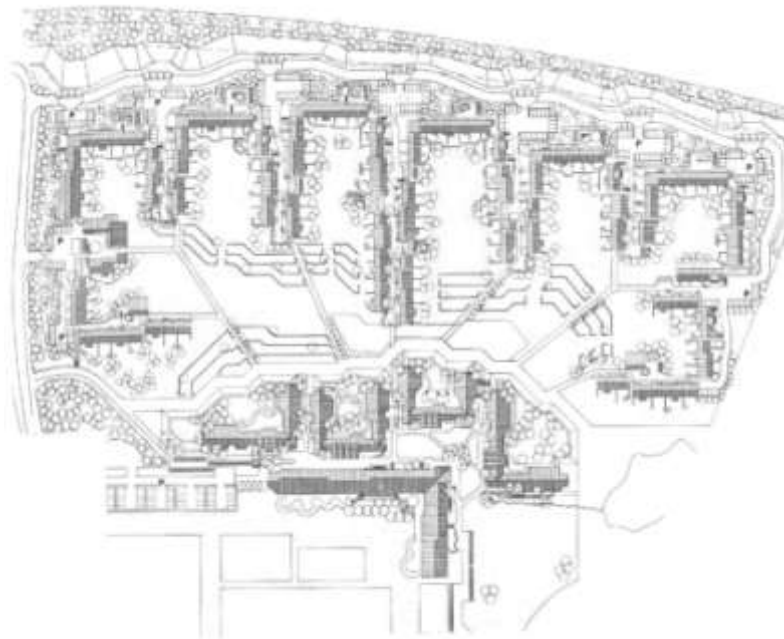


Fig.192. An example of bonded architecture project by the Danish architectural firm, Vandkunsten, in Farum Copenhagen (1983). It is the master plan of a housing estate of 189

houses with two schools in which these are linked to the houses through landscaping and safe paths.

7.3.1.2 Further research on schools

Similarly consultation can be made about schools and school grounds. We have found two valuable sources for future research which have already done so: “The school I’d Like: revisited” (Burke & Grosvener, 2015,) and “Where the sustainable school meets the third teacher” (Brkovic, Pons, & Parnell, 2015).

The first is about three consultations carried out over the last 50 years by British newspapers. It shows how children’s opinions about their schools have varied and stayed the same over this period and gives place to “The Children’s Manifesto”. (Published by The Guardian 3 may 2011). Among a great variety of issues which can be researched, the children interviewed stress the need for a more sociable built environment as one of the key necessities of school architecture. The second research is a study on a school in Barcelona and how through a visual consultation with children it was possible to evaluate how sustainable the school is. It analyzes the following topics which we too have found present in the schools in our studies:

- Location.

As we have seen the location of the schools in the urban fabric of the city is essential for establishing bonds with the environment. It is important to create safe paths for children to their schools, as seen; this is attainable when cars have very a small presence.

“Previous empirically based research has shown that knowing your neighbours and being known by them (Reay and Lucey, 2000), and building strong connections between the school and the local community (Langhout, 2004), is what helps pupils perceive certain environments as safe. Creating a safe sustainable school is the task of the whole community, where the school should be functionally integrated within the community (Atlas and Schneider 2007). In safe environments children can establish new relationships (Human Science

Research Council HSRC, n.d.) and create, develop and share important local knowledge.” (Brkovic, Pons, & Parnell, 2015)

- Entrances

We have seen how the entrance to the school is one of its most important elements in creating a sense of place. We have encountered testimonies of childhood memories which clearly remember the entrance gates to the school, up to the type of door handle it had. Nowadays this entrance has many of the characteristics of a security prison entry and teacher being it's wardens.

“The design of entrances is important as it can determine the type of messages and the pace of interactions cherished at schools (Ogden et al, 2010). “ (Brkovic, Pons, & Parnell, 2015)

- Playgrounds

It has been seen that playgrounds are very important in establishing group cohesion and developing social skills. As said at the beginning of this study it is a place which is being lost in present architecture.

“The playgrounds were delineated as good places for bonding, building group cohesion and developing social skills.” (Brkovic, Pons, & Parnell, 2015)

- Corridors and shared spaces

From our case studies we found that there was a need to design spaces for interaction and exhibition of work.

“School spaces able to act as “the third teacher” were the ones where place, participants in the learning process, and learning activities were well connected and mutually interconnected.” (Brkovic, Pons, & Parnell, 2015)

- The urban space as a bonding

From our case studies we found that primary schools had a very important role in community social bonding which was suddenly lost when children

moved on to secondary schools. This was due to how the buildings were managed.

“the joint use of the facilities by school and the local neighbours are what foster the development of a sense of community” “curricular and extracurricular activities such as dance and theatre performances, recitals, concerts, fundraising for school trips, parties, parents’ meetings, and school exhibitions. Community members also had a strong presence within the school.” (Brkovic, Pons, & Parnell, 2015)

7.3.2 Designing with children: Participation in design



Fig 193. Examples of children participating in design projects around the world

One of the objectives of designing with children is that with their participation they feel that these spaces are theirs and they should look after them. (Blundell, Chawla, Driskell). We have not been able to carry out any such projects in the case studies but it is an important research and project activity as has been seen in the examples found in the designs with children for skate parks, (Woolley & Johns, Skateboarding : the city as a playground, 2001) Shelters (Fluid, 2009) (Millon Uttke & Heinrich, 2014) and Play grounds. (Robbe, 2012) (Jacobs, 1961) (Woolley, Armitage, Bishop, Curtis, & Ginsborg, 2006)

Woolley’s research on skate parks shows the insights that can be gained from participating with skaters as they are experts on paving and street furniture. The study also reflects their claims to be part of the city and the conflicts this entails in the location of their skating areas in the city of Sheffield.

The participation of a design in a shelter described by Fluid, in the book *Architecture and Participation*, shows how as part of a design project in at the London Metropolitan University, for the design of two youth shelters in Spa Fields Park. The youth that collaborated in the design of the project were known for having anti-social behavior, their participation consisted in explaining to the architecture students who were designing the shelters how they were going to vandalize them and pull them down. This increased the designer's awareness to use strong forms and robust materials. Besides their objections to the designs, a sense of ownership was gained from the young people's participation. The first proposal was of a plasticity highly judged. It had photovoltaic lighting which made it stand out beautifully in the park at night. But the shelter was vandalized terribly by rival gangs, less than two weeks after it was put up and lost its lighting. The second project had more success as it was located as advised by the participants, near a footpath and though subject to graffiti its solidly remained intact. The design was appreciate more by the children though it was not as aesthetically ambitious as the first proposal. Eventually it was used, not only by the children of the park, but by people who walked their dogs or those had to stop to have a sandwich at lunch.

The Australian landscape designer Fiona Robbe used children's participation in designing a park playground, stressing the children's need for water playing areas and climbing. Here the gender differences were also analyzed, girls preferring water play to boys preferring climbing. Children came up with up to 17 ideas each on what they wanted.

It has been said this is due to the ownership conflicts which arise: children do not feel play spaces as theirs; it is something that is provided for by some abstract entity (Case study 4 Interview 2). This leads them to find places out of these institutionalized areas, special places, out of sight (Fig. 185). There is a need, which following the line brought forth with adventure playgrounds, for places which children can manipulate their environment should not be out of sight but part of the cityscape. From a design point of view they should be accessible and safe.

Colin Ward finishes his book with: *“rather than throw them a few play things shouldn’t we help the children climb out of the sandbox and into the city.”*In these last 50 years research related to the child in the city has analyzed many of the issues we have analyzed and suggested reforms and policies to help children climb out of these sandboxes, many have followed Colin Ward’s guidelines.

GLOSSARY:

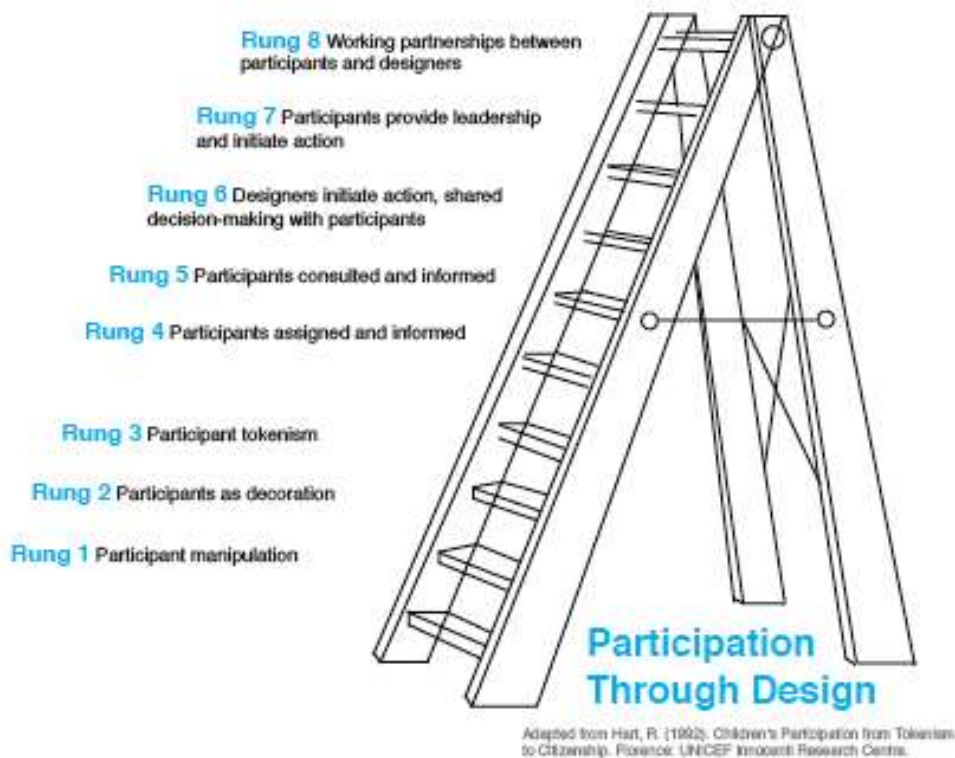
ACTION RESEARCH: research carried out by individuals to solve a problem. An action research strategy's purpose is to solve a particular problem and to produce guidelines for best practice.

ADVENTURE PLAYGROUNDS: C.Th. Sørensen (1893-1979) created "adventure playgrounds," inspired by children playing with leftover materials on construction sites, and with the help of children as builders. The concept of the playground is one of constant and continued change carried out by children. Themes: using tools, dismantling, rebuilding, den making and making fires. What children do is more important than why they do it

ANARCHISM: "... far from being a speculative vision of a future society, it is a description of a mode of human organization, rooted in experience of everyday life, which operates side by side with, and in spite of, the dominant authoritarian trends of our society, (Ward, 1990 (1978), pág. 11) "The child in anarchist thought occupies a symbolic place somewhat equivalent to that of the worker for socialists and communists" (Samuel, 2012) (Worpole, 2014, pág. 47)

ARCADIA (UTOPIA): Arcadia (Greek: Ἀρκαδία) refers to a vision of pastoralism and harmony with nature. (Wikipedia)

ARNSTIEN'S LADER



“Is it participation? (Harts reworked version of Arnstein’s ladder)

Manipulation- this is where children do not understand the issues involved and hence do not understand their actions. They just go along with what adults require of them.

Decoration-This is where children wear T-Shirts with slogans, perform at an event to bolster a cause, or are used as Photo opportunities to provide smiling faces and engage in fun activities to create the a feel good factor. The probably enjoy it and participate in the event with enthusiasm, but have little idea what it is about and have no say in its organization.

Tokenism- Often well meaning adults organize situations where children are apparently given a voice, but have little choice about the subject and limited opportunity to formulate their own opinions. This occurs when the adults set an agenda and the children are expected to perform it appropriately. The degree to which the experience is shaped and controlled by adults will determine the level of tokenism involved.

Assigned but informed-Here adults formulate the framework process for participation, and children participate voluntarily when they have understood the intentions of the project, know who made decisions concerning their involvement and appreciate the nature of their role.

Consulted and informed- The project maybe designed and run by adults, but children understand the process and their options are treated seriously. Children are not expected to reflect adult perceptions and opinions, but are encouraged to develop their own ideas and understandings and helped to make informed judgments

Adult initiated, shared decisions with children- The goal here is to involve everyone in formulating ideas and planning projects. The experience and particular knowledge of both children and adults are valued and are able to find ways of communicating with each other. This is where adults are willing to hand over control of ideas to the children, while providing a secure framework and perhaps some direction

Child initiated and directed- This is where children take the lead in organizing and directing collaborative working groups, supported by adults. Here children have been able to develop the confidence and competence to take control and responsibility

Child initiated, shared decisions with adults- Children take the lead role in conceptualizing ideas and proposals, identifying opportunities and problems and formulating strategies for action, the process is supported by adults. ” (Adams & Ingham, 1998, pág. 27)

AUGMENTED REALITY: perception with information which acts as filters of reality.

CASE STUDY: “a focus on an instant of a particular phenomenon with view of providing an in depth account of the experiences occurring at that particular instant” (Descombe, 2010 (1998))

CHILDHOOD (Niñez): Childhood is the age span ranging from birth to adolescence.⁹⁹ In this study we have focused on the age range from 6 to 16 which coincides with primary and secondary schooling system: the age of compulsory schooling. “childhood is always located *somewhere*--either in a place designed for children or territories that children develop for themselves; childhood is experienced through objects, people, places, and everyday routines; and childhood and adult identities are relational--understandings of childhood are dependent on how adulthood is viewed.” (Clark A. , 2012).As we will see there are different relationships to surrounding in different age stages of childhood: first experiences and their consolidation to what we previously described as childhood images.

CHILDHOOD CONTEXTS: Institutional contexts of family and school (Clark A. , 2012, pág. viii)at global and local scales

CHILDREN: “Children are a modern invention, before they used to be part of a family” Joe Benjamin. “Children cannot be lumped together as a homogenous package” (Parnell & Patisarika, Playful voices in participatory design, 2014, pág. 100). “It’s a good thing to think about the child as long as you remember that the child doesn’t exist. Only children exist. Every time we lump them together we lose something (Margaret Mead)” (Ward, 1990 (1978))

CHILDREN’S SPACES AND PLACES: spaces for interaction and places with meaning (Philo2000, p.245): domestic and public space, home and school, neighbourhood, town...

CHILDREN’S VOICES: Researching children’s voice is complex (Thomson, 2008, págs. 4-6) the locus of participation colours and affects the authenticity of children’s voice ((Parnell & Patisarika, Playful voices in participatory design, 2014, pág. 100)

CLUSTER SAMPLING: “random selection of clusters or groups (in our case schools) the researcher does not do the grouping as it this there. The inclusion of all the students within the selected school is based on the assumption that within each cluster there will be a cross-section of the wider population in terms like age, sex, social background, and academic ability” (Descombe, 2010 (1998))

CONTESTED PLACES: Places in conflict with adults (Ward, 1990 (1978))

CREATED IMAGES: These images can be created by the investigator (such as the images we used in our power points) or the images produced by the children: drawings and photographs. (Descombe, 2010 (1998))

DROPOUT RATE (Abandono escolar): percentage of population aged 18- 24 which has only completed their primary education and has no further official education

DWELLING: a building or place of shelter to live in; place of residence; abode; home.

DYSTOPIA: a society characterized by human misery, as squalor, oppression, disease, and overcrowding.

⁹⁹ Macmillan Dictionary for Students Macmillan, Pan Ltd. (1981), page 173. Retrieved 2010-7-15.

EDUCATION: “Education is an attempt to control what goes on spontaneously in culture; it is culture under restraint (L. Tolstoy 1862.)” (Ward, 1990 (1978)). “The true object of education, like that of every other moral process, is the generation of happiness; Paul Goodwin 1797, The Enquirer” (Ward, 2005, pág. 53)

EPA: Encuesta de Población Activa (Un-employment rates): Official investigation on work force data carried out in Spain by the **INE** (National Institute of Statistics) from it the data of the employed population are obtained. In this percentage, people who are considered to be employed are all those above 16 who have worked and have been paid for doing so for an hour at least a week before it was calculated. Someone is considered to be unemployed, when 16 or above, who wishes to work and is looking for employment.

FAMILY: a basic social unit consisting of parents and their children, considered as a group, whether dwelling together or not (from thesaurus .com)

FIXED PLAY EQUIPMENT: fixed equipment for play in parks

FOUND IMAGES. Images which already exist in contrast to created images which are created in the research process. (Descombe, 2010 (1998))

IMAGES: “An image is not neutral, it is literally and socially constructed by a person or a group of people through processes of: Selection where the image maker selects the foreground , background, focus and out of focus, there is a processing where aesthetic judgments are made about the image, it is manipulated and trimmed, It s edited how it is mounted what comes before and after what other mages accompany it and make it a montage or a collage...” (Thomson, 2008)

IMMIGRANT: a person who comes to a country to live.

KIT FENCE CARPET PLAY AREAS: areas with play equipment, fences and soft surfaces to prevent injuries

LANDSCAPE/WE ARE THE LANDSCAPE: an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors; European Landscape Convention. (2000). Isamu Noguchi: “we are the landscape of all we know”

LEGAL AGE: is the threshold of adulthood as it is conceptualized (and recognized or declared) in law. It is the chronological moment when minors cease to legally be considered children and assume control over their persons, actions, and decisions, thereby terminating the legal control and legal responsibilities of their parents or guardian over and for them. (in Spain 18). Age of majority should not be confused with the age of sexual consent, marriageable age and school leaving age which are all 16 in Spain , though drinking age¹⁰⁰, driving age, voting

¹⁰⁰ “18 in most [autonomous communities of Spain](#).^[94] [Asturias](#) remains as last autonomous community in Spain where the drinking age remains at 16. Although the Governing Council gave the green light to a new law banning alcohol consumption below 18, the new legislation is still pending in period, open to amendments of the parliamentary groups “(Wikipedia)

age, smoking age¹⁰¹ are all 18 , etc., which all may sometimes be independent of, and set at a different age from, the age of majority.

LOCAL SCHOOLS: “(The) school which seeks to use instead of ignore, the resources of locality, will develop... journeys of exploration...by groups of children building up the autobiography of a place from the experiences of its inhabitants” (Ward, 1990 (1978), pág. 178). A local school is an example of the double binding relationship in neighborhoods: “it is the local school, next to houses, streets and shops where generations of working class children have been schooled, and where the ties of friendship, peer-group and marriage are forged and unmade. Yet in terms of vertical relationships, the school has stood for kinds of learning, types of disciplines and authority relations, affirmed experiences quite at variance with the local culture... (Stuart Hall)” (Ward, 1990 (1978))

PARTICIPATION: Art 12. United Nation Child Rights Convention.

PEER TEACHING: “Each one teach one.” This implies children learn best from older children and, secondly, that teaching other children is in itself a learning experience” (Ward, 1990 (1978), pág. 180)

PEOPLED LANDSCAPES: Peter Kropotkin and Ebesner Howard prophetezied of how depressed rural areas would be refilled with people as has been the case of the suburban sprawl. (Hall & Ward, 2014)

PHOTO ELICITATION: is a method of interview that uses visual images to elicit comments. The main purpose of photo-elicitation interviewing is to record how subjects respond to the images... Photo-elicitation has been used successfully in a range of studies and is common in participatory research with young children and marginalized communities (From Wikipedia)

PLAY: It’s a right: Art 31 United Nation Child Rights Convention. “What children do when they follow their own ideas in their own ways, for their own reasons” (DCMS2004:6)”The act of playing is nothing less than anarchy in action” (Armitage 2014: 118)

PLAYGROUND: is a place with a specific design to allow children to play

PLAYWORK /PLAYWORKER: Playwork is the work of creating and maintaining spaces for children to play. It is the job of a playworker to ensure that the broadest possible range of play types [2] can be engaged in or accessed by children, and to observe, reflect and analyse the play that is happening and select a mode of intervention or make a change to the play space if needed. The profession has its roots in the early adventure playground movement and can now be studied to degree and masters levels. Playwork should not be confused with childcare. (Wikipedea)

¹⁰¹ You must be at least 18 to purchase and 18 to smoke tobacco. [Royal Decree 192/2010 of 4 March Regarding Limitations in the Sale and Use of Tobacco to Protect the Health of the Population, Article 5, Sec.1 “(Wikipedia)

PROGRESSIVE EDUCATION: is a pedagogical movement that began in the late nineteenth century; it has persisted in various forms to the present. The term progressive was engaged to distinguish this education from the traditional Euro-American curricula of the 19th century, which was rooted in classical preparation for the university and strongly differentiated by social class. By contrast, progressive education finds its roots in present experience. Most progressive education programs have these qualities in common:

Emphasis on learning by doing – hands-on projects, expeditionary learning, experiential learning

Integrated curriculum focused on thematic units

Integration of entrepreneurship into education

Strong emphasis on problem solving and critical thinking

Group work and development of social skills

Understanding and action as the goals of learning as opposed to rote knowledge

Collaborative and cooperative learning projects

Education for social responsibility and democracy

Highly personalized education accounting for each individual's personal goals

Integration of community service and service learning projects into the daily curriculum

Selection of subject content by looking forward to ask what skills will be needed in future society

De-emphasis on textbooks in favor of varied learning resources

Emphasis on lifelong learning and social skills

Assessment by evaluation of child's projects and productions (From Wikipedia)

RECONCEPTUALIZING CHILDHOOD: Re-examination of the methods employed to understand children's lives in context.

RESEARCH METHODS: are tools for collecting data. (Adams E. , Education for participation, 2014) (Descombe, 2010 (1998))

RESEARCH STRATEGY: "The purpose of research is to solve a practical problem and produce guidelines for the best practice, for this to take place it is necessary to establish a research strategy, a plan of action designed to achieve a specific goal" (Descombe, 2010 (1998))

SNOWBALL SAMPLING: "the process of selection emerges through a process of reference from one person to the next. It starts off with a small sample which gradually builds up." (Descombe, 2010 (1998))

SOCIAL ANARCHISM: (sometimes referred to as socialist anarchism) : is generally considered to be the branch of anarchism which sees individual freedom as being dependent upon mutual aid. Social anarchist thought generally emphasizes community and social equality. “Social anarchism’s challenges to the school curriculum and the educational upbringing of children” (Foskell, 2014)

SOCIAL CAPITAL: Through everyday activities and non-political organizing with one another we build social capital. Social capital generally refers to “trust concern for one’s associates and willingness to live in the norms of one’s community” (Bowles and Gintis 2002). Social capital can be measured by the degree of participation in civic groups and associations such as soccer clubs or choirs (Putnam 1995). Children play an important role in building up the social capital of a community as they are along with elderly people the greatest users of public space, they walk through it and interconnect families in the communities through their friendship bonds. The possibility of autonomous movement through this space increases the capital.

SUBURBS: “are a mixture of town and country”, “one of its characteristics is the feel of the earth”, “a quest for arcadia”, “The rearing sector of the city.” (Ward, 1990 (1978))

TEENAGERS: It isn’t correct to describe a sixteen year old as a child. When we refer to teenagers we are referring to the age range where puberty begins up to the age where they are able to exert their rights as citizens, we see that even though young people can officially vote at the age of 18, recent referendums on national independence of Scotland and Cataluña are allowing 16 year olds the right to vote.

THE BUILT ENVIRONMENT: In social science, the term built environment refers to the human-made surroundings that provide the setting for human activity, ranging in scale from buildings and parks or green space to neighborhoods and cities that can often include their supporting infrastructure, such as water supply or energy networks. The built environment is a material, spatial and cultural product of human labor that combines physical elements and energy in forms for living, working and playing. It has been defined as “the human-made space in which people live, work, and recreate on a day-to-day basis.

THE CHILD: A person under 18 (art. 1 1998 United Nation Child Rights Convention.) “The child in anarchist thought occupies a symbolic place somewhat equivalent to that of the worker for socialists and communists” (Worpole, 2014, pág. 47)

THE CHILD’S VISUAL VOICE: “The two beliefs in and about children and young people- their capacity to speak, and their right to do so come together in the notion of “voice””.

THE CITY REGION: De Carlo: “is a dynamic relation which substitutes the static conditions of the traditional city.” “Interventions must be global and elastic”¹⁰²(UN-Habitat)

¹⁰² CITY-REGION DEVELOPMENT STRATEGIES efficiency in the city-region City-regions and eco-regions both have natural and human features and are marked by dynamic hubs of activities. They have enormous potential for social and economic interactions, have vibrant settlements and landscapes, and already play an important role as engines of national and regional development. However, due to the absence of coordination and planning, population growth tends to result in large slum areas. The population spills into informal areas in nearby urban centres, without accompanying the services and amenities. As a result, pressure on land and natural resources, as well as mobility constraints, have a negative effect on the economy and overall. City-region Development Strategies offer an important opportunity to overcome some of the key challenges associated with informal settlements. City-region Development Strategies result in the following:

THE CITY: “The city is loosely defined as a human settlement larger than a town. It is more practical to think of the city as the city region than the city itself” (Ward, 1990 (1978)). “The city, under modern conditions, can no longer be dealt with practically by children because concealed technology, family mobility, loss of the country, loss of the neighborhood and the eating up of the play space have taken away the real environment.” (Goodman, 2012 (1956))

THE HOUSING BUBBLE (La Burbuja inmobiliaria): “Is a type of economic bubble that occurs periodically in local or global real estate markets. It can be identified through rapid increases in valuations of real property such as housing until they reach unsustainable levels and then decline... The financial crisis of 2007–08 was related to the bursting of real estate bubbles around the world, which had begun during the 2000s.. Bubbles in housing markets are more critical than stock market bubbles. Historically, equity price busts occur on average every 13 years, lasts for 2.5 years, and result in about 4 percent loss in GDP. Housing price busts are less frequent, but last nearly twice as long and lead to output losses that are twice as large (IMF World Economic Outlook, 2003). A recent laboratory experimental study also shows that, compared to financial markets, real estate markets involve longer boom and bust periods.”(Wikipedia)

THE THIRD TEACHER: the term was coined by the Italian educator Loris Malaguzzi, who initiated in Emilia Romana the preschool movement. The three teachers being adults, children and the physical environment. The last is therefore referred to as the third teacher.

URBAN SPRAWL: uncontrolled spread of urban development.

VISUAL METHODOLOGIES: is a qualitative research methodology that relies on the use of artistic mediums to "produce and represent knowledge". The artistic mediums provide a rich source of information that has the ability of capturing reality. They also reveal information about the creator behind the medium. (Descombe, 2010 (1998))

VISUAL RESEARCH/ IMAGE BASED RESEARCH: Documentary data is visual

YOUNG PEOPLE: In Spain there exists the governmental institution “Instituto de la Juventud” which caters for needs of young people aged 15 to 29 year olds. “The increase in life expectancy and new objectives and social models make it very difficult to distinguish between adolescents and young people... In Spain, for example, over the last hundred years we have gone from a situation where adolescence didn’t exist to present day circumstance where it continues indefinitely for a prolonged space of time.”(Informe Jovenes y Genero, Centro Reina Sofia)

YOUTHFUL POPULATION: The Youthfulness indicator describes the percentage of people under the age of 15.

-
- More efficient use of land and other natural resources within the city-region
 - Greener and lower carbon development in the region
 - Creation of new social and environmental jobs and activities
 - More compact and efficient settlements that can benefit from ecosystem services
 - More effective investments in infrastructure and other facilities
 - Reduced disaster risk for cities and related investments.”UNhabitat

Works Cited

- (UN), U. N. (1990). *Convention of Rightsof the Child*. . Geneva: UN document.
- Ackelsberg, M. (1999). *Free Women of Spain*. New York : Virus.
- Adams, E. (2014). Eduaction for participation. In C. Burke, & J. K., *Eduacation, Childhood and Anarchism* (pp. 57-71). London : Routledge.
- Adams, E. B. (2003). *Power Drawing Notebooks*. Hove: Lacey Printers.
- Adams, E., & Baynes, K. (2003). *Power Drawing Notebooks*. London: Hove Lacey Printers.
- Adams, E., & Ingham, S. (1998). *Changing places: Children's participation in environmental planning*. London: Routledge.
- Adams, E., & Ward, C. (1982). *Art and the Built Environment: a teacher's approach*. London: Longman.
- Adams, E., & Ward, C. (1982). *Art and the Built Environment: a teacher's approach*. London: Longman.
- Almendros, H. (1932). la imprenta en la escuela: la tecnica Freinet. *publicaciones de la revista pedagogica*.
- Andersson, S. (2001). *C. T. Sorrensen: Landscape modernist*. Copenhagen: Danish Architectural Press.
- Andrews, H. (1973). Home Range and Urban Knowledge. *Environment and Behavior*, 73-84.
- Appadural, A. (1996). *Modernity at large: the Cultural Dimentions of Globalization*. Minneapolis: Minnisota press.
- Architects, O., Furniture, V., & Design, M. (2010). *The Third Architect*. New York: Abrams.
- Armitage, M. (2014). Playwork: the anarchy wing og sociology. In C. Burke, & K. Jones, *Education, childhood and anarchy*. London : Routledge.
- Atlas, R. S. (n.d.). *Schools behind bars? designing safe and secure environmets for schools and colleges doesnt mean they have to look like detention facilities*. Retrieved 2015, from <http://www.cpted-security.com/>: <http://www.experts.com/Articles/Schools-Behind-Bars-Designing-Safe-Secure-Schools-CollegesRandall-Atlas-By->
- Authorities, V. P. (2007). *Gender-sensitive park design at Einsiedlerpark and St. Johann Park*. Retrieved 2011, from Website: <http://policytransfer.metropolis.org/case-studies/gender-sensitive-park-design.pdf>
- Baker, P. (2009). *The freedoms of suburbia*. London: Francis Lincon Limited.
- Barea, A. (2014 (1941)). *La Forja de un Rebelde*. Barcelona: Debolsillo.
- Barkman, P. (2007, May). Do schools need playgrounds? *The Guardian*.

- Baroja, P. (1982 (1904)). *La Busca*. Barcelona: Biblioteca Basica Salvat.
- Batllori, R., & Serra i Sala, J. (2010). *Cuitat, territori, Paisatge: guia y recursos para profesores de enseñanza secundaria para explicar las ciudades , territorio y paisaje catalan*. Olot: Observatorio del Paisatge.
- Benayas, J. (1994). *Viendo el Paisaje. Guía Didáctica para interpretar y actuar sobre el Paisaje*.
- Bentley, I. (1977). *Responsive Environments*. London : Architectural Press.
- Beundermann, J., Hannon, C., & Bradwell, P. (2007). *Seen and Heard: reclaiming the public realm with children and young people*. Retrieved 2010, from Demos S&H: www.demos.co.uk.com
- Bishop, J., & Marsh, J. (2014). *Changing Play: Media and Comercial culture from 1950s to Present Day*.
- Bisquert, A. (1982). *El niño y la ciudad*. Madrid: Servicio de publicaciones del COAM.
- Blundell- Jones, P., Petrescu, D., & Till, J. (2009). *Architecture and Participation*. New York: Taylor and Francis.
- Borja, J., & Muxi, Z. (2003). *Espacio Publico y Ciudadania*. Barcelona: Electra.
- Bozal, V. (2008). La Misiones Pedagógicas en el marco de la cultura republicana. In E. Otero Urtaza, *Catologo de la Exposición Las Misssiones pedagogicas 1931- 1936*. Madrid: Brizzolis arte en graficas.
- Bradshaw, R. (1995). Why do parents drive their children to school. *Traffic and Engineering and Control*, 16-19.
- Bradshaw, R. (1995). Why do parents drive their children to school? *Traffic Engineering and Control*, 16-19.
- Breitbart, M. (1998). "Dana" mystical tunnel: young people's design for surviaval and change in the city. In T. Sketon, & G. Valentine, *Cool Places: geographies of youth*. London : Routledge.
- Breitbart, M. (2014). Inciting Desire, ignoring boundaries and making space, Colin Ward's considerable contribution to radiacal pedagogy, planning and social change. In C. Burke, & J. K., *Education, Childhood and Anarchism: Talking Colin Ward* (pp. 175-184). London: Routledge.
- Brkovic, M., Pons, O., & Parnell, R. (2015). Where the sustainable school meets the "Third Teacher". *International Journal of Architectural Research* 9 (2), 77-97.
- Burke, C. (2008). Play in focus: children's visual voice in participative research. In P. Thomson, *Doing Visual Research with Children and Young People* (pp. 23-36). London: Routledge.
- Burke, C., & Grosvener, I. (2015,). *The school I'd like:revisited*. London: Routledge.

- Burke, C., & Jones, K. (2014). *Education Childhood and Anarchism. talking Colin Ward*. London: Routledge.
- (2014). The practise of radical education from welfare state to the neoliberal order. In C. Burke, & K. Jones, *Eduaction, Childhood and Anarchism. talking Colin Ward* (pp. 186-198). London: Routledge.
- Burn, A., & Richards, C. (2014). *Children's Games in the New Media Age*. Farnham: Ashgate.
- Butina Watson, G., & Bentley, I. (2007). *Identity by design*. Oxford: Elsevier.
- CABE. (2006). *The principles of inclusive design: they include you*. London: Comission for architecture and the Built Environment.
- CABE. (2007). *Getting out there Safari Guides*. London: Commission for architecture and the built environment.
- Capellan de Miguel, G., & Otero Urtaza, M. (2013). *La Institución Libre de Enseñanza y Francisco Giner de los Rios*. Madrid : Publicaciones de la Residencia de Estudiantes.
- Castillogni, B. (2009). *Eduaction on Landscape for Children*. Strasbourg: European Landscape Convention.
- Chawla, L. (2002). *Growing up in an urbanising world*. London : Earthscan UNESCO.
- Chawla, L. (2002). *Growing up in an urbanizing world*. Paris: UNESCO Earthscan.
- Clark, A. (2012). *Childhood in Context*. Milton Keynes: Open University.
- Clark, C., & Uzzell, D. L. (2006). The sociol-environmnetal affordances of adolescents. In C. Spenser, & M. Blades, *Children and their Environments: Learning, Using and Designing Spaces* (pp. 176-195). Cambridge: Cambridge University Press.
- Col.lectiu Punt, 6. (2015). *Working Women: urban assessment guide from a Gender Perspective*. Barcelona: Grafiques Voisin Mateu.
- Cossio, B. (2013(1879)). Caracter de la Pedagogia Contemporanea. El Arte de saber ver. In G. Capellan de Miguel, & E. Otero de Utraza, *La Institucion Libre de Enseñanza y Francisco Giner de los Rios Tomo 3* (p. 149). Madrid: Publicaciones de la Residencia de Estudiantes.
- Cullen, G. (1961). *Townscape*. London : Architectural Press.
- De Santiago, E., & Gonzalez, I. (n.d.). Analisis del Mercado mobiliario residencial en madrid: un repaso alciclo inmobiliario 1997-2013, y al desarrollo del Plan general de 1997.
- Descombe, M. (2010 (1998)). *The Good Research Guide*. Maidenhead: Mc Graw- Hill.
- Dos Passos, J. (2013). In memorium: Don Francisco Giner de los Rios. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institucion Libre de Enseñanza y Giner de los Rios , Tomo 3* (p. 468). Madrid : Publicaciones de la Residencia de estudiantes.

- Dovey, K. (1992). *The bond and bondage of place attachments*. Retrieved from international asociation for people-environmental studies: http://iaps.scix.net/cgi-bin/works/Show?iaps_12_1992_1_278
- Driskell, D. (2002). *Creating Better cities with children and youth: a manual for participation*. London: Earthscan UNESCO publishing.
- Dryer, E. (2016, february 3). *Architecture and Education*. Retrieved february 3, 2016, from architecture and education.org: <http://www.architectureandeducation.org>
- Elliot, B. (2011). *Benjamin for Architects*. London: Routledge.
- Etherington, M. (2013, October). "Art and design is still a gendered school subject. *Reseach in teacher education*, 3(2), 33-39.
- Floréz Urdapilleta, A. (2013 (1932)). La Formación de los Arquitectos. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institución Libre de Enseñanza y Francisco Giner de los Rios, Tomo 3*. Madrid : Publicaciones de la Residencia de Estudiantes.
- Fluid. (2009). Your place or mine. In P. Blundell-Jones, D. Petrescu, & J. Till, *Architecture and Participation* (pp. 247-275). New York: Taylor and Francis.
- Font, A. (2006). *La Explosion de la Ciudad*. Madrid: Servicio de Publicaciones Ministerio de Vivienda.
- Foskell, H. (2014). The city as an instructor. In C. Burke, & J. K., *Eduaction, Childhood and Anarchism* (pp. 3-18). London : Routlege.
- Frost, J., Brown, J. S., Sutterby, J., & Thorton, C. (2004). *The Developmental Benefits of Playgrounds*. Olney: Asociation for Childhood International.
- Galan, E., Mata Olmo, R., & Oliviera Poll, A. (2008). La Investigacion del Departamento de Geografia de la Universidad Autonoma de Madrid. *Anales de Geografia* 28, 199-222.
- Garcia- Velasco, J. (2008). Una Cultura de Felicidad. In E. Urtaza, *Las Misiones pedagogicas1931-1936* (pp. 130-157). Madrid.
- Garcia, J. (2014, Julio 18). Cronica de un triunfo: Tres tomos que analizan los fundamentos de la Insitucion Libre de Enseñanza. *El País*.
- Garling, T., Book, E., & Lindberg, E. (1984). Cognotive mapping of large scale environments: the interrelationships of action plans,aquisition and orientatation. *Environmetal Behavior*, 3-34.
- Gehl, J. (2008). Lively, attractive and safe citiies- but how? In T. Hass, *New Urbanism and beyond* (pp. 106-109). New York: Rizzoli.
- Gibson, J. (1978). *The Ecological Approach to visula Participation*. Boston : Houghton Mifflin.

- Giner de los Rios, F. (2013 (1886)). Paisaje. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institución Libre de Enseñanza Francisca Giner de los Rios Tomo 3*. Madrid: Publicaciones de la Residencia de Estudiantes.
- Golledge, R., Gale, J., & Pelegrino, S. D. (1992). Spatial Knowledge acquisition by children: route learning and relation distances. *Annals of Association of American Geographers II*, 223-244.
- Goodman, P. (2012 (1956)). *Growing Up Absurd*. New York: Random House.
- Guerrero, S. (2013). La ILE como laboratorio de ideas y proyectos de la arquitectura y patrimonio. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institucion Libre de Enseñanza y Francisco Giner de los Rios, Tomo 2*. Madrid: Publicaciones de la Residencia de Estudiantes.
- Hall, P., & Ward, C. (2014). *Sociable Cities*. London: Routledge.
- Hart, R. (1979). *Children's experience of place*. New York: Irvington.
- Hart, R. (1992). Children's participation from Tokenism to Citezenship. *Environment and Urbanization*, 14, 135-148.
- Hart, R. (2014). Children, self governance and citezenship. In C. Burke, & J. K., *Eduaction, Childhood and Anarchism* (pp. 123-138). London : Routledge.
- Harvey, P. (2000). El Nuevo Urbanismo y la trampa comunitaria. *La Vanguardia*.
- Hughes, B. (2002). *A Playworker's Taxonomy of Play Types*. Play Education.
- Jacobs, J. (1961). *Life and death of american cities*. New York: Random House.
- JCUD. (2006). *Making Better Places Project*. Oxford: Oxford Brookes University.
- Jenkins, H. (2004). Game design as narative architecture. *Computer*, 44(3).
- Joshi, M., MacLean, M., & Carter, W. (1999). Children's journey to school: spatial skillsknowledge and perceptions of the environment. *British Journal of Developmental Psychology*, 125-139.
- Julia, S. (2013). Una obsesion muy catolica: pasar por las armas a la señora insitución. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institucion Libre de Enseñanza y Giner de los Rios. Tomo 1* (p. 332). Madrid: Publicaciones de la residencia de Estudiantes.
- Kaplan, P., & Kaplan, S. (2002). Adolescents and the natural environment. In P. Kahn, & S. Kellert, *Children and Nature*. Cambridge: MIT Press.
- Kinoshita, I., & Woolley, H. (2015, September 2015). Space, People, Interventions and Time (SPIT): A Model for Understanding Children's Outdoor Play in Post-Disaster Contexts Based on a Case Study from the Triple Disasterarea of Tohoku in NorthEast Japan. *Children and Society Volume 29*, pp. 434-450.

- Klien, N. (2000). *No Logo*. London: Flamingo.
- Korpelainen, H. Y. (2001). *Discovering architecture: civic education in architecture in Finland*. Helsinki: The Finnish Association of Architects.
- Leal Maldonado, J., & Rios Ivars, J. (1988). *Los Espacios Colectivos en la Ciudad: Planificacion de Usos Publicos*. Madrid: MOPU.
- Leonard, M. (1998). Traveling the new grrl geographies. In T. V. Sketon, *Cool Places : the geographies of youth* (pp. 101-118). London: Routledge.
- Lledo, E. (2013). Giner de los Rios, hoy. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institucion Libre de Enseñanza y Francisco Giner de los Rios Tomo 2* (p. 417). Madrid: Publicaciones de la Residencia de Estudiantes.
- Lopez Lucio, R., & Garcia Lanza, J. (2006). La Region Urbana de Madrid: Territorio y transformaciones en la estructura espacial. In A. Font, *La Explosion de la Ciudad* (p. 288). Madrid: Servicio de Publicaciones del Ministerio de Vivienda.
- Lynch, K. (1960). *The Image of the City*. Cambridge: The MIT Press.
- Lynch, K. (1977). *Growing Up in Cities*. Cambridge: MIT.
- Lynch, K. (1996). Reconsidering the image of the city. In B. T. & S. M., *City Sense and City Design: writings and projects of Kevin Lynch* (pp. 247-258). Cambridge: The MIT Press.
- Machon, A. (2009). *El Dibujo de los niños*. Madrid: Catedra.
- Maeztu, M. (2013 (1909)). La pedagogia en Londres y las escuelas de parvulos. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institucion Libre de Enseñanza y Francisco Giner de los Rios, Tomo 3*. Madrid: Publicaciones de la Residencia de Estudiantes.
- Martinez, N., & Mampaso, A. (2002). Un barrio y una epoca historica a traves del dibujo de los niños y niñas de Argentina. *Revista Arte, Individuo y Sociedad*, 361-371.
- Massey, D. (n.d.).
- Massey, D. (1998). The Social Construction of Youth Cultures. In T. Sketon, & G. Valentine, *Cool Places: geographies of youth cultures* (p. 250). London : Routledge.
- Mathews, H. (1995). Living on the edge: children as outsiders. *Tijdschrift voor Economische en Sociale Geografie*, 86, 456-466.
- Mathews, H., Limb, M., & Percy- Smith, B. (1998). Changing worlds: the microgeographies of teenagers. *Tijdschrift voor Economiche en Sociale Geografie* 89, 193-202.
- Millon Uttke, A., & Heinrich, A. (2014). Linking participation and built environment education in urban planning processes. *Current urban Studies*, 2, 335-349.
- Montanter, J., & Muxi, Z. (2006). *Habitar el presente*. Madrid: Ministerio de Vivienda.

- Muxi, Z. (2014). *Postsuburbia*. Barcelona: Commanegra.
- Nogue, J., Puigbert, G., Bretcha, G., & Losantos, A. (2011). *Paisatge i educació*. Olot: Observatori del Paisatge de Catalunya.
- Nogue, J., Puigbert, L., Bretcha, G., & Losantos, A. (2011). *Paisatge i educació*. Olot: Observatori del Paisatge de Catalunya.
- Nunes de Almeida, A., & Delicado. (2015). Internet, children and space. *New Media and Society*, 1436-1453.
- Oppie, I., & Oppie, P. (2001 (1959)). *The Lore and Language of School Children*. New York: New York Book Review.
- Ortega Cantero, N. (1986). La Institucion Libre de Enseñanza y el entendimiento del paisaje Madrileño. *Anales de Geografía de la Universidad Complutense nº6*, pp. 81-98.
- Ortega Cantero, N. (2013). Los valores del paisaje: la Sierra de Guadarrama en el horizonte. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institucion Libre de Enseñanza y Francisco Giner de los Rios, Tomo 2*. Madrid : Publicaciones de la la Residencia de Estudiantes.
- Otero Utraza, E. (2008). Los marineros del entusiasmo en las Misiones Pedagógicas. In E. Otero Utraza, *Las Misiones Pedagógicas 1931-1936* (p. 82). Madrid: Brizzoli Arte en Graficas.
- Palacios, A. (2005). Educacion Artistica y Ambiental: un Estudio del Caso Britanico a través del Proyecto Art and the Built Environment. *Revista Artee Individuo 18*, 57-76.
- Parnell, R. (2015). *Designing with Children*. Retrieved from Designing with Children: <http://designingwithchildren.net/>
- Parnell, R., & Patisarika, M. (2014). Playful voices in participatory design. In C. Burke, & K. Jones, *Education, Childhood and Anachism: talking Colin Ward* (pp. 99-111). London: Routledge.
- Percy-Smith. (2010). *A Handbook of children's and young people's participation: perspectives from theory and practice*. Oxford : Routledge.
- Percy-Smith, B. (2014). Reclaiming childrens participation. In C. Burke, & J. K., *Education, Childhood and Anarchism: talking Colin Ward* (p. 209). London: Routledge.
- Philo, C. (1992). Neglected Rural Geographies. *Jornal of Rural Studies*, 193- 207.
- Piaget, J. (2007). *The Childs Concept of the world*. Plymouth: Rowman and Littlefield.
- Pierce, J. (1998). *Centres of Curiosity and Imagination*. Lisbon: Gulbenkian.
- Playgrounds. (2014). *Reinventar la plaza: catalogo de la exposición Playgrounds Museo Reina Sofia*. Madrid: Siruela.

- Plaza Benimelli, N. (2013). *La Depuración del magisterio como forma de Control Social*. Barcelona: Universitat de Barcelona Doctoraten Dret i Ciencia Política.
- Pozo Andres, M. (1999). *Urbanismo y Educación: política educativa y expansión escolar en Madrid (1900-1931)*. Alcalá de Henares: Editorial Alcalá de Henares.
- Pozo Andres, M. (2013). Los Institucionalistas y la Política Educativa Española (1898-1936). In G. Capellán de Miguel, & E. Otero Urtaza, *La Institución Libre de Enseñanza y Francisco Giner de los Ríos: Nuevas Perspectivas. Tomo1* (pp. 256-292). Madrid: Publicaciones de la Residencia de Estudiantes.
- Prosser, J., & Burke, C. (n.d.). *Image based educational research: childlike perspectives*. Retrieved from LEARNing Landscapes | Vol. 4, No. 2, Spring 2011: <http://www.learninglandscapes.ca/images/documents/ll-no8/jprosser.pdf>
- Prout, A., & James, A. (1997). *Constructing and Reconstructing Childhood*. London: Routledge.
- Ramón, F. (1980). *Ropa, Sudor y Arquitectura*. Madrid: Blume Ediciones.
- Ramón, F. (2006). *Lecciones de urbanidad*. Madrid: unpublished.
- Ramón, F. (2011). *Fernando Ramón, Premio Nacional de Vivienda 2009*. Madrid: Ministerio de Fomento.
- Ramón, M. (2015). Arte y el entorno construido. *Artes plásticas y ciudad*, 277-280.
- Räsänen, J. (2007). *the ABC of architecture.2: Basic Concepts*. Helsinki: Finnish Association of Architects.
- Robbe, F. (2012). *Chelsea Street Park - Sydney Your Say*. Retrieved 2013, from the Chelsea Park Consultation with Children: www.sydneyyoursay.com.au/document/show/185
- Robinson, K. (2011, (2001)). *Out of Our Minds*. Westford: Capston Publishing Limited.
- Rosales, X. (2005). *Proxecto terra*. Santiago de Compostela: COAG Junta de Galicia.
- Rousseau, J.-J. (1762). *Émile: or Concerning Education*. Project Gutenberg.
- rudi.net. (2008). *The role of the designer in creating identity: Georgia Butina Watson interview*. Retrieved from rudi.net: <http://www.rudi.net/node/18141>
- Samuel, R. (2012). Utopian sociology. In D. Poyner, *Autonomy, the cover design of anarchy 1961- 1970* (pp. 257-284). London: Hyphen Press.
- Sanchez Ogallar, A. (1999). *Conocimiento Geografía: Procedimiento y técnicas para el estudio de la geografía en secundaria*". Madrid: Narcea.
- Sanz Herraiz, C. (2000). Didáctica del Paisaje. In C. d. Geografía, *El Territorio y su imagen, Ponencias y Mesa Redondas*. Málaga: Diputación Provincial de Málaga.

- Save the Children. (2014). *2.826.549 razones contra la pobreza infantil*. Madrid: Save the Children.
- Sesma Landrin, N. (2013). ¡Muera La Intyelectualidad traidora! La critica Franquista al universo de la edad de plata. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institucion Libre de Enseñanza y Francisco Giner de los Rios, Tomo 1* (p. 386). Madrid: Publicaciones de la Residencia de Estudiantes.
- Sinha, P., & Burke, C. (2014). From the City as a classroom and the street children of New Dehli. In C. Burke, & J. K., *Education, Childhood and Anarchism: Talking Colin Ward* (pp. 33-43). London: Routledge.
- Sketon, T., & Valentine, G. (1998). *Cool Places: Geographies of youth culture*. London : Routledge.
- Sleight, S. (2014). The Child in the city: Colin Ward, urban becoming and the shift to experience. In C. Burke, & J. K., *Eduaction, Childhood and Anarchism: talking Colin Ward* (p. 19). London : Routledge.
- Sobel, D. (2002, (1993)). *Children's special places*. Detroit: Wayne State University Press.
- Sontag, S. (2012, (1975)). On Paul Goodman. In P. Goodman, *Growing up absurd*. New York: New York Book Review.
- The Times. (1884, October 2). The Institucion Libre de Enseñanza. *The Times*.
- Thomson, P. (2008). *Doing Visual Research with Children and Young People*. London: Routledge.
- Thomson, P. (2014). The Photograph as a Witness. In C. Burke, & J. K., *Eduaction, Childhood and Anarchism: Taliking Colin Ward*. London: Routledge.
- Tiana Ferrer, A. (2013). La impronta de la Institucion Libre de Enseñanza en la democracia Española. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institucion Libre de Enseñanzay francisco Giner de los Rios, Tomo 1*. Madrid: Publicaciones de la Residencia e Estudiantes.
- Trend, J. (2013, 1965). Cossio or the day's work. In G. Capellan de Miguel, & E. Otero Urtaza, *La Institucion Libre de Enseñanza y Giner de los Rios* (pp. 6650-658). Madrid: Publicaciones de la Residencia de Estudiantes.
- Tuan, Y. (1977). *Space and Place: the perspective of experience*. Minneapolis: University of Minnesota Press.
- UN Habitat. (2012). *Gender issue guide: Gender Responsive Urban Planning and Design*. Nairobi: UN Habitat.
- UNICEF. (n.d.). *Informe UNICEF: La Infancia en España 2014*.

- Viñao, A. (2013). Las inovaciones educativas de la Institucion Libre de Enseñanza. In G. Capellan de Miguel, & M. Otero Urtaza, *La Institución Libre de Enseñanza y Francisco Giner de los Rios, Tomo 2*. Madrid: Publicaciones de la Residencia de Estudiantes.
- Ward, C. (1990 (1978)). *The Child in the City*. London: Bedford Square Press.
- Ward, C. (1990). *The Child in the Country*. London: Bedford Square Press.
- Ward, C. (1995). *Talking schools*. London: Freedom Press.
- Ward, C. (2005). *Anarchism : A Very Short Introduction*. Oxford: Oxford University press.
- Ward, C. (2011). A Peopled Landscape. In C. Wilbert, & D. White, *Autonomy, Solidarity, Posibility: The Colin Ward Reader* (p. 311). Edinburgh: A K Press.
- Ward, C. (2011). Images of Childhood in Old Postcards. In C. Wilbert, & D. White, *Autonomy, Solidarity, Posibility. The Colin Ward Reader* (pp. 219-222). Edinburgh: AK Press.
- Ward, C., & Fyson, A. (1973). *Street work: the exploding school*. Boston: Routeledge.
- Watt, P., & Stenson, K. (1998). Its a bit dodgy out around there. safety, danger, ethnicity and young peoples use of public space. In T. Sketon, & G. Valentine, *Cool places: geographiesof youth cultures* (pp. 249-266). London : Routledge.
- Woolley, H. (2008). "Watch this Space! Designing for Children's Play in Public Open Spaces. *Geography Compass* 2, 495-512.
- Woolley, H., & Johns, R. (2001). Skateboarding : the city as a playground. *Jornal of Urban Design*, 6(2), 211-230.
- Woolley, H., & Lowe, A. (2013). exploring the relationship between design approach and play value of outdoor play. *Landscape Research* 38 (1), pp. 53-74.
- Woolley, H., Armitage, M., Bishop, J., Curtis, M., & Ginsborg, J. (2006). *Inclusion of disabled children in primary school playgrounds*. London: Joseph Rowntree Foundation with National Children's Trust.
- Worpole, K. (2006, Febuary 2006). Playgrounds and the city, book review by Ken Worpole. *Open democracy*.
- Worpole, K. (2014). On the street where you live. In C. Burke, & J. Jones, *Education, anarchism and childhood: talking Colin Ward*. London: Routledge.
- Wyn, J., & White, R. (1996). *Rethinking Youth*. London: Sage.

7. 6 ADENDA

Documento suplementario a la Tesis, (traducción al castellano del Resumen, Introducción, Metodología y Conclusiones de la tesis)

Indice de la Adenda

1. Antecedentes

- 1.1 Imágenes de la infancia
- 1.2 Una panorámica empírica
- 1.3 La Institución Libre de Enseñanza: una imagen de una España que jamás había de ser
- 1.4 Colegios y patios de recreo: propuestas y realidad
- 1.5 Imágenes urbanas como herramienta pedagógica: el alfabetismo visual¹
- 1.6 Imágenes de participación: la voz visual de los niños
- 1.7 Paisajes con personas: imágenes de niños y jóvenes en nuestros paisajes contemporáneos

2. Objetivos y metodología

- 2.1 Introducción: “El paisaje somos nosotros”
- 2.2 Estrategia de investigación
- 2.3 Métodos de investigación
- 2.4 Investigación de acción²
- 2.5 Metodologías visuales
- 2.6 Recopilación de datos sobre género
- 2.7 Consideraciones éticas sobre el uso de las imágenes
- 2.8 Herramientas de análisis utilizadas en los casos de estudio: cuestionarios entrevistas y documentación visual

3. Resultados principales, conclusiones y recomendaciones

- 3.1 Resultados principales:
 - 3.1.1 Cómo han cambiado los territorios y paisajes de los niños en los últimos años.
 - 3.1.2 Hogares: la habitación del niño, la ventana del niño...
 - 3.1.3 Espacios públicos: zonas de juego, bancos, paradas de autobús, calles y centros comerciales
 - 3.1.4 Centros educativos: movilidad, identidad y límites

¹ Nota de traducción: hemos traducido el término inglés “Visual literacy” por alfabetismo visual

² Igualmente hemos traducido el término inglés “Action research” por Investigación Acción

- 3.1.5 Cuestiones de edad y de género.
- 3.1.6 Polaridad y similitudes entre distintos entornos urbanos.
- 3.1.7 Herramientas para la alfabetización visual urbana y la comunicación
- 3.1.8 Estudios sobre el entorno contruido
- 3.2 Conclusiones
 - 3.2.1 Los niños están desapareciendo de nuestros paisajes; las ciudades se están muriendo.
 - 3.2.2 Necesidad de una nueva pedagogía urbana
- 3.3 Recomendaciones y propuesta para un plan de acción:
 - 3.3.1 Temas para la participación a través de la investigación visual
 - 3.3.2 Temas para la participación en el diseño

4. Glosario

5. Anexo.

- 5.1 Comunicaciones relacionadas con tesis:
 - 5.1.1 “Imágenes del paisaje local de la Sierra de Madrid: el caso de estudio de su percepción con jóvenes” (Jornadas de Investigación: patrimonio, Paisaje y Territorio. UAH. Octubre 2013)
 - 5.1.2 “Arte y el entorno construido” en “Artes, plástica y ciudad” Miguel Angel Chaves Martín. (Jornadas Arte y Ciudad. UCM abril 2014)

1. Antecedentes

1.1 Imágenes infancia

La infancia siempre está localizada (Clark, 2012) y esta localización normalmente está ligada a una imagen. Son imágenes idealizadas e interiorizadas, testimonios de un tránsito desde los contextos cerrados; domésticos y educativos de la niñez hacia paisajes abiertos de la adolescencia.

Las imágenes y la infancia son el fundamento de este estudio. Aquí son: el testimonio histórico del proceso pedagógico de la educación progresiva, herramientas docentes para la alfabetización visual y la participación, una fuente de inspiración y testimonio emocional, y están ligadas a paisajes y lugares. Los temas de la infancia son tan amplios como lo son: la educación, el paisaje, la participación y la memoria, que las imágenes filtran y entrelazan.

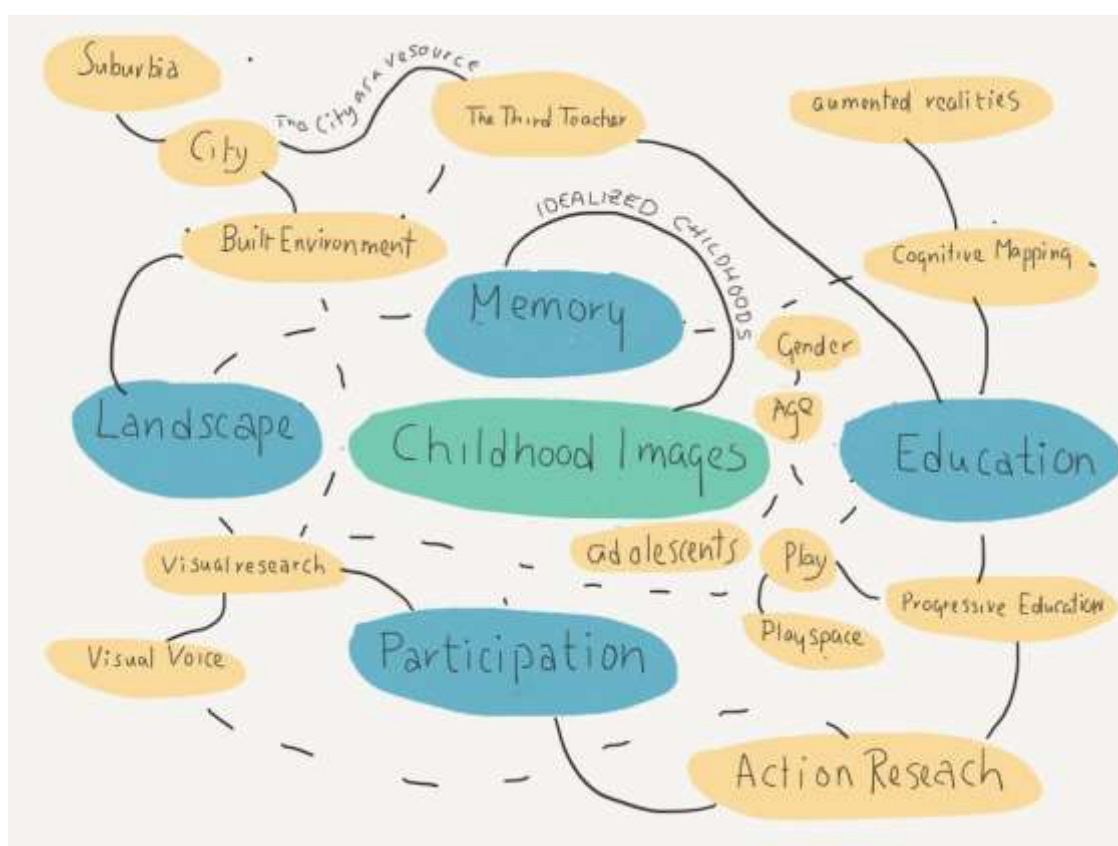


Fig. 3 Diagrama que muestra la relación entre las materias/los temas básicos analizados y las imágenes de la infancia.

1.2 Una panorámica empírica

Se ha realizado un estudio empírico basado en imágenes en el que se plantea y responde a una serie de preguntas a través de la observación y la experimentación.

La estrategia empleada es la de la investigación acción. Sigue un proceso cíclico que empieza en la práctica profesional en los campos de educación, arquitectura y urbanismo en los que hay una creciente reflexión crítica sobre la falta de presencia de los niños en la ciudad y el paisaje. A través de casos de estudio visual con los niños, se obtienen testimonios visuales y orales, en los que se puede identificar temas clave. Dichos casos prácticos ofrecen una idea de cómo los niños ven su espacio urbano y cómo lo utilizan, a través de detalles significativos. De estos se pueden extraer conclusiones que pueden servir para elaborar un plan de acción para reforzar o corregir aspectos de su presencia y percepción en la ciudad y el paisaje. El ciclo de investigación vuelve entonces a comenzar a medida que se van incorporando acciones a la práctica profesional de arquitectos, urbanistas y profesores para continuar realizando investigaciones y propuestas.

Las imágenes de los niños son herramientas de investigación que han sido utilizadas durante muchos años en el urbanismo y la participación pública. En 1960, Kevin Lynch inició este tipo de investigación acción para evaluar la forma urbana (Lynch, 1960). Sus hallazgos continuaron este proceso cíclico en proyectos posteriores como los de la UNESCO: *Growing up incities Project (GUIP)*, como se verá más adelante (Lynch, 1977).

Este estudio empezó en un contexto académico para entender cómo son valorados los paisajes por los niños y la necesidad de promover la participación para su mantenimiento futuro. Desde la práctica profesional tanto de arquitectos como de profesores, se observó que los antecedentes históricos eran responsables de esta falta de participación. Los estudios actuales con niños pueden servir para encontrar acciones que faciliten un cambio en la tendencia actual.

El estudio tuvo lugar en un contexto escolar en la Comunidad Autónoma de Madrid (CAM) mediante ocho casos de estudio entre el año 2009 y 2014. Las expectativas empíricas hicieron que el estudio fuera una aventura desde el principio: los resultados se desconocían y la experiencia se fue desarrollando de los mismos.

1.3 La Institución Libre de Enseñanza (ILE): una imagen de una España que jamás había de ser

El 2 de octubre de 1884, un corresponsal de *The Times* describió así a la nueva institución educativa:

“La Institución Libre de Enseñanza (que lleva funcionando desde hace 9 años en Madrid) es una institución con reformas tan prácticas y lógicas que “no solo suponen un nuevo rumbo en la historia educativa de España, sino también otorgan al experimento relevancia europea”. (Times, 1884)

50 años después, en 1935, con la muerte de Bartolomé Cossío (discípulo de Francisco Giner de los Ríos, fundador de la ILE) y en el momento histórico en el que tuvo lugar, los ideales de libertad, tolerancia y optimismo del movimiento educativo se convirtieron en una imagen de una España que jamás se materializaría (Pozo Andres, 2013, pág. 292)

Este estudio se ha inspirado en aquellos ideales y en cómo hubieran evolucionado en Madrid de no haber sido condenados al ostracismo después de la Guerra Civil española (Julia, 2013). Es un experimento que ha sido llevado a cabo en diversos centros educativos siguiendo los métodos de educación visual y ambiental establecida a lo largo de los años bajo una perspectiva anglosajona que también inspiró muchos de los métodos de enseñanza utilizados en su día por la Institución.

Sin embargo, en el actual contexto educativo, el objetivo de una imagen de la percepción de los jóvenes de la libertad, la tolerancia y el optimismo en la Comunidad Autónoma de Madrid (CAM) se ha visto empañada por influencias negativas que siguen presentes, como explica Emilio Lledó, al describir las inquietudes de la ILE:

“Las inquietudes educativas de Giner abarcaban un amplio territorio de la educación de un joven. Se dedicaron múltiples páginas a la relación del niño con la naturaleza, con la arquitectura, de los edificios escolares, con la formación de los profesores, con los juegos y los deportes, con las residencias, con la influencia de las familias. Reiteradamente aborda el efecto negativo de ciertos tipos de aprendizaje y evaluación que, lamentablemente, no solo eran frecuentes en su época, sino que se sigue sometiendo a los alumnos a los mismos en la actualidad, con el consiguiente empobrecimiento intelectual. Esta enfermedad que paraliza la actividad tanto de la sensibilidad como de la inteligencia, ha alcanzado tal grado de aberración que una de nuestras universidades organizó, no hace mucho, un seminario para aprender a “realizar oposiciones”. (Lledo, 2013, pág. 417)





Fig. 4. Dos imágenes de la visión pedagógica española del siglo pasado: la educación como experiencia vivencial y la educación como adoctrinamiento. Una sesión de dibujo de las Misiones Pedagógicas en un pueblo rural en 1932 y niños cantando la canción fascista “Cara al Sol” en los 50 delante del colegio del pueblo (obsérvese al pequeño apoyado contra la pared). “El currículo incorporado en un edificio instruye tan plena y poderosamente como cualquier curso que se imparta en él” (Orr,2002:212. (Fuente. Imagen sacada del libro de la exposición: Las Misiones Pedagógicas y anónimo en Internet)

1.4 Colegios y patios de recreo: propuestas y realidad

“Los espacios e infraestructuras de los colegios pueden influir, incitar e incluso provocar el aprendizaje, actuando por tanto pedagógicamente como el “tercer profesor” (Architects, Furniture, & Design, 2010)

Aunque los testimonios de este estudio se centran en el espacio entre el colegio y el hogar, se puede observar la influencia del programa de diseño incorporado en estos dos tipos de edificios en los testimonios de los niños.

Tanto los programas de los colegios como de los hogares, corresponden a los de un periodo reciente de un nuevo producto arquitectónico español fruto de una burbuja urbana que imaginaba prosperidad y crecimiento ilimitados. Los edificios escolares tienen menos de 20 años al igual que la mayoría de las viviendas en las que habitaban los niños. Más recientemente, algunos colegios han incorporado cuestiones de sostenibilidad a sus diseños, pero aquellos con

los que hemos trabajado carecen totalmente de ellas: cuentan con un mal aislamiento, orientación, y sobre todo, carecen del vínculo con su entorno, que Parnell y sus colegas consideran fundamental para la sostenibilidad de un centro educativo (Brkovic, Pons, & Parnell, 2015). Tal y como se verá más adelante en los testimonios, esta desconexión se materializa aún más con altas vallas y puertas de seguridad, así como en la falta de participación en la comunidad.

El juego y el patio de recreo como herramienta educativa también formaban parte del repertorio de diseño en los colegios la ILE (Guerrero, 2013). Cossío escribió:

“Un colegio que carece de no solo un patio, que muchas veces parece un solar, sino de un pobre jardín que ni siquiera sirve para alegrarle el día a los que pasan por allí; un colegio que no tiene un campo escolar no es un colegio (Cossio, 2013(1879))

Los patios de recreo son también lugares donde los niños aprenden a socializarse. Un patio como rasgo de un colegio, se considera en este estudio, un rasgo de una ciudad. Hemos visto las ideas de Colin Ward de los 70 sobre cómo la ciudad misma solía ser la zona de juegos de los niños, que les ha sido robada y reemplazada por “areneros”³ (Ward, 1990 (1978)). A través de nuestros testimonios nos preguntamos si esto seguía siendo cierto, ¿dónde juegan los niños? y ¿dónde están las zonas de juego?



³ Nota de traducción: Sandpits como areneros para jugar.



Fig.5. Zonas de juego en el mundo: Sierra Leona y Noruega (fuente de la página web: “Así es el recreo alrededor del mundo”)

Como cuenta Hertzberger “los colegios deben de ser sobre todo una pequeña ciudad” (Dryer, 2016) y sin embargo nos encontramos con la paradoja, que al igual que las ciudades, como los de la premiada Academia Deacon de Norman Foster los colegios últimamente se están diseñando sin zona de juego, pues como dijo el Director: “Lo que la gente quiere es maximizar el aprendizaje”. (Barkman, 2007)





Fig.6 Dos imágenes de la Academia Thomas Deacon de Norman Foster (un colegio sin patio de juegos) (Fuente: Internet)

1.5 Imágenes urbanas como herramienta educativa: alfabetismo visual

En la actualidad, el principio enseñado por la Institución hace 100 años: “El arte de saber ver” (Cossio, 2013(1879)) y de comunicar lo que uno ve, sigue siendo una herramienta pedagógica en desarrollo (Adams E. , 2014).

Los niños y los jóvenes siempre han vivido en un mundo visual, y ahora apenas somos capaces de seguir los nuevos avances tecnológicos transmitidos visualmente a nuestros hijos. Ellos, los niños, siempre han tenido un fuerte sesgo hacia la comunicación visual. Como sugirió Cossío, al darse cuenta de lo poderoso que es mirar a las cosas y la importancia de enseñar dibujo⁴ para poder ver:

“¿Por qué no posponer la escritura y empezar con el dibujo? Es mucho más real, vivo y concreto para la imaginación de un niño, y algún día se encontrará con que sin darse cuenta es capaz de escribir, porque habrá aprendido, entre otras cosas, que puede dibujar letras (Cossio, 2013(1879))” (Trend, 2013, 1965)

⁴En nuestro estudio, los niños y los jóvenes han “retratado” paisajes mediante dibujos y fotografías.



Fig. 7. Niños dibujando en una pizarra en el siglo pasado. La comunicación visual es espontánea para los niños. (Foto anónima de Internet)

Eileen Adams propone esta idea indicando que, pedagógicamente, es más importante dibujar para aprender que aprender a dibujar: la enseñanza del dibujo debería desarrollar las herramientas del pensamiento, la expresión y la acción.⁵ (Adams & Baynes, 2003)

Como complemento de estas ideas visuales tempranas se pueden añadir las que afirman la importancia del entorno visual: la mejor aula es la sombra de un árbol (Rousseau, 1762); la ciudad como clase (Cossio, 2013(1879)), o según Yi Fu Tuan: *“a falta de libros e instrucción formal, la arquitectura es clave para comprender la realidad”* (Tuan, 1977, pág. 102). Efectivamente, en el Reino Unido el entorno construido⁶ se ha convertido en parte del programa de estudios de geografía, arte y ciudadanía (Adams & Ingham, 1998).

El siguiente extracto pertenece al libro de Colin Ward: *“El niño en el campo”* (Ward, 1990), y comenta y cita las ideas de León Tolstoi sobre la educación y la ciudad.

⁵De: T.E.A. – dibujar como pensamiento, expresión y acción. Un programa de desarrollo profesional para centros de educación secundaria en el Reino Unido. Conferencia en la National Gallery, Londres noviembre de 2013.

⁶ Nota de traducción: built environment, se ha traducido por entorno construido. En Inglés se denomina así el entorno realizado por la acción del hombre en contraste con el entorno natural)

“La educación es un intento de controlar lo que ocurre de manera espontánea en la cultura; es la cultura con restricciones”, ilustra de sus observaciones durante una visita a Marsella, donde fue a todos los colegios a los que asistían los hijos de los trabajadores y mantuvo largas los profesores y alumnos dentro y fuera de los centros escolares. Fue testigo del aprendizaje mecánico de memoria que se da por hecho hoy en día; descubrió que los alumnos no podían leer ningún otro libro aparte de los estudiados y que: “seis años de escolarización no les había facultado para escribir una sola palabra sin errores”. Quedó convencido de que los colegios de Marsella eran extremadamente malos.

Y luego Tolstoi llegó a una conclusión muy significativa: “Si milagrosamente, alguien pudiera ver todos estos centros, sin ver a la gente en la calle, en sus comercios, en sus cafés, en sus hogares, ¿qué opinión se formaría de una nación formada de esa manera? Desde luego llegaría a la conclusión de que el país era ignorante, grosero, hipócrita, lleno de prejuicios y casi salvaje. Pero basta con relacionarse y charlar con el hombre de a pie para convencerse de que el pueblo francés es todo lo contrario, casi como se ve a sí mismo: inteligente, listo, afable, libre de prejuicios y realmente civilizado”.

¿Cómo es esto posible? “Involuntariamente encontré la respuesta en Marsella, cuando después de visitar los colegios, empecé a pasear por la calle, a frecuentar tavernas, cafés cabaret, museos, talleres, muelles y puestos de libros”.

Descubrió que la ciudad en sí era una educación: “Si dicha educaciones buena o mala es otro tema, pero aquí está la escuela inconsciente que ha desautorizado a la educación obligatoria y ha hecho que sus contenidos se reduzcan a casi nada...Lo que yo vi en Marsella ocurre en todos los demás países, en todas partes la mayor parte de la educación se adquiere, no en los colegios, sino en la vida. Allí donde la vida es instructiva, como en Londres, París, y en general, en todas las grandes ciudades, las masas están siendo formadas; allí donde la vida no es instructiva, como en el campo, la gente es inculta, a pesar de que haya colegios en ambos lugares (Tolstoi 1862)” (Ward, 1990, págs. 23-24)

En las conclusiones de este estudio, hemos observado también muchas de las cosas que Tolstoi vio en Marsella, aunque notamos que ahora, más de ciento

cinquenta años después, en un mundo globalizado, ya no existe una polaridad entre las urbes y el campo, las masas se forman en un entorno instructivo

1.6 Imágenes de participación: la voz visual del niño

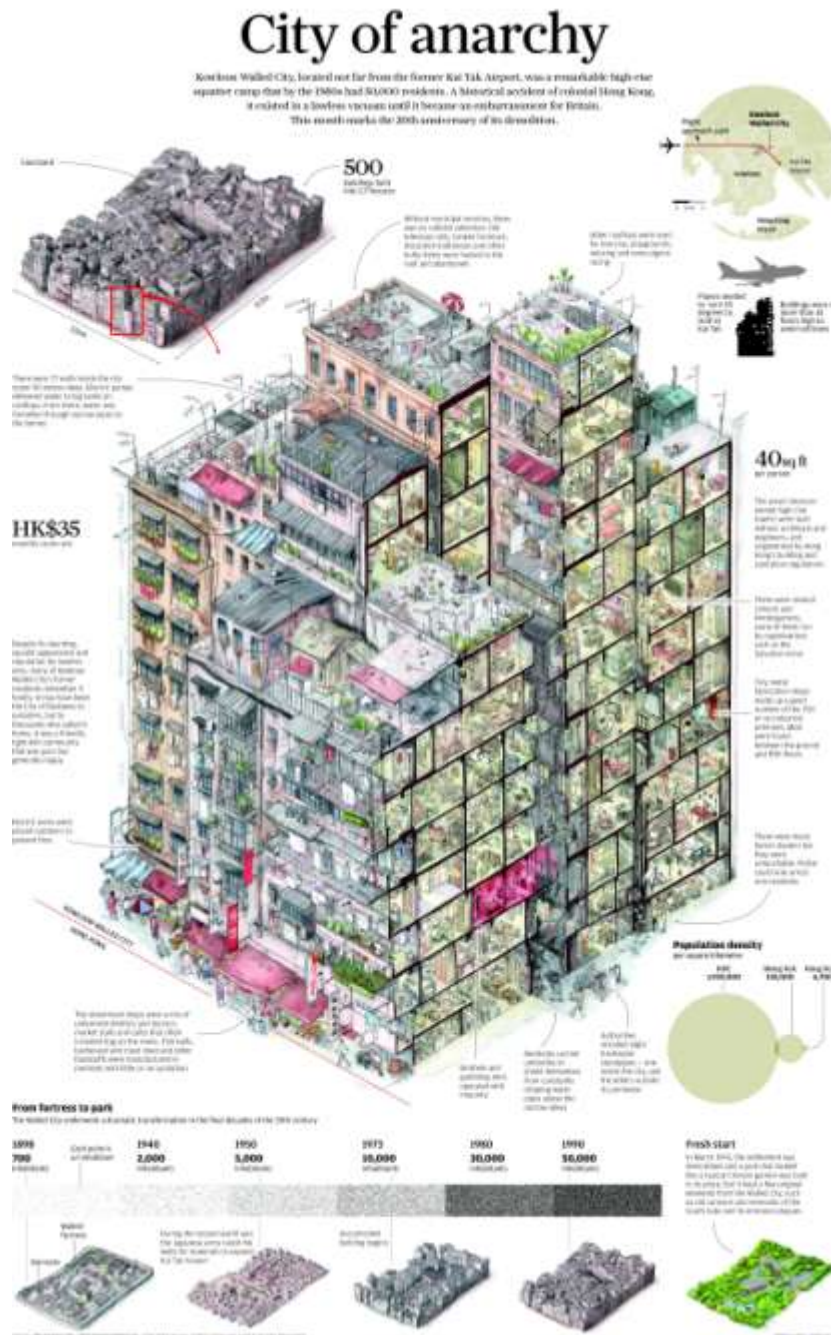


Fig. 8. La alfabetización visual utilizando imágenes urbanas como ésta, que describe el chabolismo vertical de la ciudad de Kowloon en You tube: <https://m.youtube.com/watch?v=HgfLmiW0IIE>, son ejemplos de cómo la visualización de datos es un poderoso lenguaje educativo nuevo. Siempre se han empleado imágenes en el aula para fomentar la alfabetización visual y la participación. Ahora, las nuevas tecnologías de realidad aumentada permiten una mayor interacción visual como se puede comprobar en muchos de los videojuegos que juegan los niños hoy en día.

“Dibujar es efectivamente un acto conocido comparado con hablar... Sin embargo, yo me aferro al valor del dibujo como medio de expresión, sobre todo las ideas especiales, a pesar de nuestra descalificación de la comunicación visual (una descalificación que puede ahora estarse invirtiendo,⁷ al menos en un sentido pasivo, para la actual generación de la televisión). Se puede aprender mucho de los mapas cognositivos realizados por los niños, como complementos a los comentarios verbales, si uno hace concesiones para las dificultades comunes de dibujo. Los dibujos expresan el tono emocional además de la sustancia, tanto como lo hace el habla en sí.” (Lynch, 1996)

Estudios recientes indican que los jóvenes son capaces de aportar testimonios expertos sobre sus experiencias y que éstas son de interés porque ofrecen una visión única y específica de su entorno y vida diaria. La investigación visual refuerza esta capacidad al dotar a los niños y jóvenes de voz. Al igual que con todas las demás voces, las de los niños son complejas (Thomson, 2008, pág. 4). En este estudio⁸ hemos intentado escuchar estas voces visuales y cómo describen sus relaciones con su entorno.

Azorín, un escritor anterior a la Guerra Civil española, dijo: “El paisaje somos nosotros” en alusión a como la imagen de un paisaje explica lo que aquellos que lo retratan creen o esperan de él (Ortega Cantero, 2013, pág. 678). “El paisaje somos nosotros”, es también el título de un folleto del Convenio Europeo de Paisajes para jóvenes, publicado en 2009, (Castillogni, 2009) con el fin de explicar el acuerdo para que se conviertan en participantes en su evaluación y mantenimiento. Como se verá en nuestros estudios, para que la participación sea efectiva, estas voces visuales necesitan un entorno y objetivos adecuados (Hart, 2014).

Como se observa del método visual de Paolo Freire para averiguar la voz visual de los niños:

⁷ Este es un extracto de las reflexiones de Kevin Lynch en *Reconsidering the Image of the City [Reconsiderar la imagen de la ciudad]* (1985), donde predice el impacto actual de la comunicación visual en los niños.

⁸ Dentro de la investigación para este estudio, asistí al Seminario de investigación “Metodologías visuales en investigación educativa” en el Centro Nacional de Métodos de Investigación de la Universidad TheEdge en marzo de 2012, donde se habló de las metodologías visuales mediante la photoelicitación y el método de mosaicos para obtener la voz visual de los niños.

“Durante la realización de un proyecto de alfabetización en un barrio de Lima, Perú, el educador brasileño Freire preguntó a la gente acerca de sus vidas y luchas, pero les pidió que respondieran con fotografías. Freire ya sabía, por su experiencia trabajando con campesinos analfabetos, que los formatos visuales y las fotografías especialmente, si eran sacadas por ellos mismos, podían desempeñar un papel clave en su reflexión acerca de sus propias experiencias vitales, aclarando y articulando su insatisfacción y aportando un marco para sus ideas de cambio. Cuando se les pidió que describieran la “explotación”, un niño produjo una fotografía con un clavo en la pared. Esto confundió a los adultos hasta que se reveló, a través de un proceso de diálogo, que representaba un aspecto concreto de la explotación en la experiencia de los niños empleados como limpiabotas. Las cajas de limpiabotas eran demasiado pesadas para que los niños las pudieran cargar y por tanto alquilaban un clavo donde las podían dejar colgadas por la noche (véase Baol 1979)”. (Burke C. , 2008, pág. 26)

A través del diálogo podemos llegar a conocer cómo ven los niños su entorno. La imagen es una herramienta el dialogo con niños en todos tipos de procedencias y capacidades.



Fig.9. Este dibujo de Felix, un niño de 11 años, diagnosticado SAD (autismo) ilustra como las imagines de los niños nos permiten ver como ellos perciben su entorno. De la pagina de Internet: <http://50watts.com/Drawing-Autism>

1.7 Imágenes de niños y jóvenes en nuestros paisajes contemporáneos

“La fotografía es la más nostálgica de las artes”. (Ward, 1990 (1978))

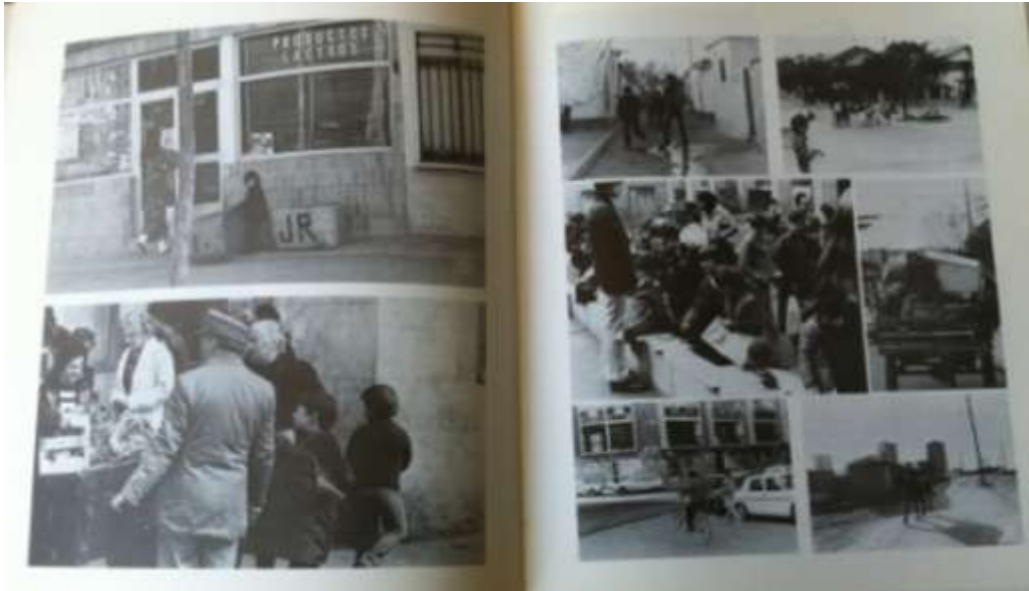


Fig. 10. Las fotografías son un registro social de algo que ya no existe, como en estas fotografías de *El niño y la ciudad: constancia de un grito sordo en la vida urbana* de Adriana Bisquert, (Bisquert, 1982) un libro inspirado en el de Ward *The Child in the City* [*El niño en la ciudad*], lleno de muchas imágenes de niños jugando en los solares de múltiples barrios periféricos de Madrid en los 80.

Como se indica en el prólogo, las imágenes de la infancia tienen todas las referencias topológicas de los lugares de la propia infancia. Walter Benjamin afirmó que la experiencia histórica (tanto individual como colectiva) es posible a través de imágenes ligadas a objetos materiales. La biografía es básicamente topografía; la escritura de la vida está inextricablemente ligada a la escritura sobre los lugares de esa vida. En otras palabras, la memoria se convierte en el espacio principal del significado histórico y el significado del presente está latente en el pasado. (Elliot, 2011, pág. 13).

El geógrafo y anarquista Peter Kropotkin, argumentó a favor de un paisaje con personas al considerar las consecuencias de la despoblación rural. El paisaje se construye con la actividad humana por ello es tan desolador ver campos baldíos como lo es ver calles sin niños (Ward, 2011).



Fig. 11 Postal de niños en las calles de Argentina, a principios del siglo xx (de la página web: Antiguas fotos de la sociedad argentina) En los 60, las imágenes de niños jugando se utilizaban para fines propagandísticos de las nuevas propuestas arquitectónicas y urbanas, como se puede comprobar en las fotografías de Le Corbusier de niños jugando en la *Unite de Marseille*, como prueba de su "habitabilidad." Los niños parecen totalmente alienados de lo que les rodea. (Fuente Internet)

En el artículo "Imágenes de la infancia en postales antiguas" (Ward, 2011), Colin Ward destaca que en la Gran Bretaña eduardiana (principios del siglo XIX) siempre se podía ver niños en las postales de escenas callejeras. Esto, explica, se debe a dos motivos. El primero es que las familias eran más grandes, y el segundo, porque los años de escolarización eran menos. A principios del siglo

pasado, “la conceptualización de los jóvenes se fomentó a través del desarrollo de la educación formal y la creencia de que los niños necesitaban largos periodos de escolarización antes de poder asumir las responsabilidades de un adulto” (Prout & James, 1997) Estas doctrinas docentes también llevaron a la segregación urbana de espacios específicos para los jóvenes: colegios, zonas de juego; como así lo hizo el proceso doble de la emancipación de la mujer: los centros educativos permitían a las mujeres tiempo para ir a trabajar fuera del hogar, por lo cual los niños tenían que ser atendidos en centros escolares mientras ellas iban a trabajar, y igualmente las mujeres emancipadas tenían menos hijos por lo que el número de niños en la calle también decreció. (Pozo Andres, 1999, pág. 441).

Hemos visto, tal vez debido al peligro de los pedófilos y otros usos mal intencionados de internet y los medios visuales, que ya no es fácil mostrar a los niños como tal en nuestras imágenes de paisajes. En este estudio, hizo falta un permiso especial de los centros educativos y de los padres para poder fotografiar a los niños.

The child in the city (Ward, 1990 (1978)) es notable por su amplio uso de fotografías. En aquella época, reproducir imágenes era muy caro y es raro encontrar textos de ciencias sociales, incluso los escritos por antropólogos, con alguna imagen, y mucho menos las casi 200 que aparecen en la obra fundamental de Ward. Colin Ward expresa su deuda con Ann Golzen, que tomó la mayoría de las fotografías, diciendo:

“En un intento por transmitir la intensidad, variedad e ingenio de la experiencia de la infancia urbana, las fotografías son probablemente más efectivas que el texto...” (Thomson, 2014)

Sin embargo, observamos que aunque no la veamos físicamente, su imagen sigue aún muy presente:

“En los 50, la riqueza relativa dio lugar a toda una gama de bienes (revistas, tiendas de discos, ropa, bailes...) dirigidos a un nuevo nicho de mercado: los jóvenes. Se inventó entonces el término teenager en inglés, o adolescente...de aquella época son también las dos imágenes

predominantes de la juventud que seguimos teniendo hoy en día, juventud problemática y juventud divertida” (Sketon & Valentine, 1998, pág. 4)



Fig. 12. Hoy en día las imágenes que tenemos de los jóvenes en los entornos urbanos no están en la calle sino en los muros: como grafiti (conducta antisocial) o en vallas publicitarias (ardid publicitario) (Klien, 2000) Fuente imágenes: Internet)

Incluso más recientemente, los estudios indican que: *“La juventud atraviesa un proceso de infantilización – los jóvenes dependen económicamente de sus padres durante más tiempo que nunca antes (Jeff & Smith, 1990) Como resultado, se observa que la cultura de la infancia y la juventud tiene lugar más frecuentemente en espacios supervisados y protegidos”, el hogar (James, 1993, Bucher, 1990, p.195).*

En este estudio se muestra a los jóvenes de Madrid, comparándolos con estas ideas contemporáneas de ellos, y cómo las cuestiones de género están presentes en los distintos paisajes periféricos analizados (Muxi, 2014) y los nuevos entornos tecnológicos (Internet y los teléfonos móviles) están cambiando su relación con el entorno construido. Antes las investigaciones destacaban la ausencia de niñas en las calles (por motivos de seguridad)⁹. Ahora es lo mismo con los chicos, ellos también han desaparecido de las calles por la presión de las ideas de que las calles no son seguras, pero también porque Internet y los teléfonos móviles están creando una nueva dimensión en las relaciones sociales que, usando la terminología de Lefebvre, han creado un espacio abstracto no físico con jóvenes “virtuales”. (Massey, 1998)



Fig. 13 “Los coches son más visibles en el ámbito público que los niños” (Beundermann, Hannon, & Bradwell, 2007) Los peligros de los coches en las ciudades son también responsables de que no se vean los niños en las calles y hayan perdido su autonomía por el miedo que tienen sus padres de dejarles ir solos. (fuente imagen : Internet)

⁹Estudio de género de parque de Viena (Authorities, 2007)

2. Objetivos y Metodología

2.1 Introducción: “El paisaje somos nosotros”

Este estudio pretende sacar a relucir la importancia del entorno construido de los niños en la Comunidad Autónoma de Madrid (CAM) en el periodo de 2009-2014 con aproximadamente 300 niños y niñas de 8 centros educativos en cuatro localidades diferentes. Cómo puede ser **el tercer profesor**, cómo los niños pueden convertirse en los investigadores y cómo crear una imagen visual de la CAM empleando las voces de los chicos. La imagen de un paisaje explicarlo que aquellos que lo retratan creen y esperan de él (Ortega Cantero, 2013).

Originalmente, **el objetivo general** de la investigación era conocer más sobre la naturaleza de la relación que los niños tienen con el paisaje para poder establecer procesos educativos que sigan las guías del Convenio Europeo del Paisaje: “*El paisaje somos nosotros*” (Nogue, Puigbert, Bretcha, & Losantos, 2011) y como continuación de un estudio previo con niños en un paisaje natural.¹⁰ Sin embargo, el alcance del estudio pasó de este ámbito natural infinito a uno finito: el espacio exterior del hogar y del centro educativo, el paisaje urbano de la infancia. Aquí surgieron muchas cuestiones que relacionan la infancia y la arquitectura y el urbanismo. En este capítulo, se ofrece una visión general de la estrategia y los métodos de la investigación realizada para seguir los siguientes **objetivos específicos**:

- Analizar procesos de participación y métodos educativos relacionados con la comprensión espacial.
- Desarrollar una visión geográfica y de identidad local del paisaje urbano en los alumnos que participen en el experimento.
- Introducir la experiencia vivencial en grupo del paisaje que nos rodea.
- Ver si es posible a través de los jóvenes diseñar una identidad local en un paisaje urbano.

¹⁰Trabaja de investigación dirigido :“Desde la conciencia del espacio hasta la percepción del paisaje” por Marcela Ramon , Tutora : Concepción Sanz , Departamento de Geografía UAM (2009)

- Establecer, si las hay, diferencias y similitudes identidad local en distintos puntos de estudio.
- Utilizar la experiencia para desarrollar valores como la tolerancia, la comprensión de las diferencias, y la integración social; valores perceptivos, estéticos, éticos y morales, cuando las situaciones del experimento lo permitan o lo favorezcan.

2.2 Estrategia de investigación

Se empleó un marco de **estudio de casos** ya que así se conseguía una instantánea de cómo los niños, de distintas edades y género, perciben sus entornos de forma detallada. Estos instantes de un proyecto de investigación a pequeña escala sirvieron para comprender la concienciación, actitud y posibilidades de acción.

Los ocho casos analizados son muestras generadas por muestreos de pequeños grupos. La selección de chicos y chicas se basó en los resultados aleatorios de la composición de una clase en distintos grupos de edad (participaron alumnos de 6 a 18 años) y los estudios de caso se seleccionaron mediante la **bola de nieve** en el sentido de que un estudio de caso condujo a otro a través de los contactos personales y la disponibilidad de los profesores, en centros educativos de cuatro localidades diferentes: Soto del Real, Vallecas, Alpedrete y Tres Cantos, y así fue creciendo.

La estrategia también incluye investigación basada en imágenes e investigación acción. Ambos métodos de investigación se utilizan en el mundo anglosajón para la investigación social. En los primeros estudios de casos, con niños de educación primaria, analizamos sus dibujos, ya que este es un método consolidado de investigación cognoscitiva (Piaget, 2007). Sin embargo, a medida que se desarrollaba el estudio, observamos que estos métodos se estaban utilizando de maneras novedosas (Thomson, 2008) (Burke C. , 2008), incorporándose la mismas a los estudios de casos.

El enfoque cíclico se incorporó a la cronología lineal de los estudios de casos. Se observó que la experiencia del paisaje influye sobre su percepción, con lo cual se pasó a comprobar cómo esta percepción está influenciada por la localidad, el

género y el rango de edad del alumno y cómo distintos procesos educativos y participativos ayudan a consolidar dicha percepción.

2.3 Metodos de investigación

Como se explica en la introducción, iniciamos nuestra investigación a partir de las cuestiones profesionales que surgen en los campos de la arquitectura relacionados con el conocimiento del paisaje. Las reflexiones críticas que hemos seguido tienen su origen en la relación entre la educación ambiental y la ILE: ¿qué hubiera ocurrido si el sistema educativo progresista de la ILE no se hubiera paralizado debido al régimen fascista en 1939? Hemos establecido un vínculo con los enfoques europeos, anglosajones, que continuaron avanzando con sistemas educativos progresistas a lo largo de los años. Siguiendo esta vía, nos encontramos con el trabajo en el Reino Unido de Colin Ward y sus seguidores, que crearon el marco ideológico para la investigación y una meta para restablecer, en un contexto educativo, la participación y concienciación de los niños sobre los problemas relacionados con el entorno urbano. El objetivo desde el principio era iniciar un estudio participativo con niños empleando **metodologías visuales**. Queríamos que sus testimonios y voces visuales fueran el núcleo del estudio, tal y como se sugiere en los trabajos de Adams y de Ward y, más adelante, en las metodologías de Burke para la **investigación acción** y visual con niños. Una vez concluida la recopilación de resultados, se desarrolló un plan de acción y una propuesta. Pero, a medida que avanzaba la investigación, empezó a seguir un ciclo similar al descrito anteriormente cuando cada caso de estudio condujo a otro y los resultados del mismo se iban incorporando a la metodología del siguiente.

	Estudios de casos 1-2	Estudios de casos 3-4	Estudios de casos 5-7	Estudio de caso 8
Qué método se utilizó:	ILE/ Capas y panorámica PowerPoint: Películas: Utilizando Google Earth, se realizó un breve vídeo del recorrido desde el centro educativo al parque Entrevista Dibujos	Método ABE Mapa de Gulliver PowerPoint Cuestionario Entrevistas Imágenes encontradas e imágenes creadas	Mapa de Gulliver PowerPoint Cuestionario Entrevista Hacer lugares mejores(Making Better places project.)	Metodo Freinet Impresión de postales
Cuándo tuvo lugar el estudio	2009	2010-11	2011-12	2012-13

Dónde	La Pedriza y el Parque lineal de Vallecas	Vallecas	Alpedrete, Soto del Real, Tres Cantos	Soto del Real
Qué centros educativos participaron	CEIP Chozas de la Sierra y CEIP Sáez de los Terreros CEIP Pricipe de Asturias (clase de plástica)	IES Domínguez Ortiz e IES Tirso de Molina (clase de plástica)	The English Montessori School, (PSHE) IES Sierra de Guadarrama, IES Pintor Antonio López (clase de geografía)	CEIP Chozas de la Sierra. (clase de plástica)

Fig.16. Tabla resumen de los métodos de investigación utilizados en el estudio

2.4 Investigación acción

2.4.1 Los orígenes de la investigación acción

La investigación acción se empezó a utilizar en los años 40 por científicos sociales que se dieron cuenta de que los estudios podían emplearse para resolver problemas inmediatos que estaban siendo analizados. Tiene cuatro características definitorias: es de naturaleza práctica, el cambio se considera una parte integral del estudio, implica un proceso cíclico ya que conduce a más investigación sobre el tema y los practicantes son cruciales para el proceso (Descombe, 2010 (1998)).

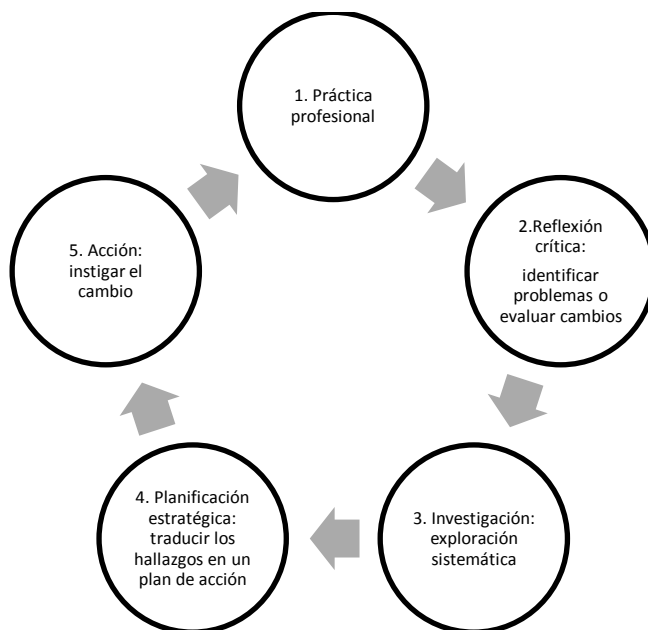


Fig.17 El proceso cíclico de la investigación de acción representada en la fig.7.1 p.129 *La guía de la buena investigación* de M. Denscombe. (Descombe, 2010 (1998))

Tradicionalmente, la investigación ha sido dominio de los expertos y fuera de la facultad de los profesionales. Un estudio concluido por un experto a veces recibe algunas reacciones que pueden generar cambios. Sin embargo, en la

investigación acción, el proceso se traslada hacia la democratización del proceso de investigación, el control se transfiere del investigador profesional hacia el practicante. En el presente caso el experto (el arquitecto) se convierte así en el facilitador de recursos para el proyecto del practicante (el niño).

2.4.2 Investigación acción y **educación progresista**.

“Un elemento clave en el trabajo con jóvenes es el aprendizaje experiencial. Forma parte del currículo progresista en el que, a través de la reflexión y la comprensión de la experiencia anterior, lo aprendido se incorpora a la nueva experiencia” (Adams & Ingham, 1998, pág. 20)

Es un desafío que deben abordar los profesores implicados en la educación ambiental cuando realizan este tipo de investigación, pues, la educación progresista choca con el programa de estudios tradicional (Lledo, 2013).

Asimismo, la investigación tiene una función democrática y participativa, como puede observarse:

“Nosotros abogamos por una educación de participación a través de una democracia genuinamente participativa... La participación pública en la planificación no es solo un eslogan de los 60, está escrito en nuestra legislación.¹¹ Pero solo podrá hacerse realidad si criamos una generación capaz de gestionar los problemas implícitos”. (Ward, 1990 (1978))

“La invisibilidad de los niños en las calles y en la vida de la comunidad tiene implicaciones en la participación de los jóvenes en el proceso democrático” (Adams & Ingham, 1998)

“Cuando los jóvenes llegan a la edad adulta, millones se sienten tan alienados y excluidos que ni siquiera se molestan en votar” (Wyn & White, 1996, pág. 6)

“Existe una relación entre las experiencias de los jóvenes y su percepción del entorno y las actitudes que desarrollan hacia el mismo” (Adams & Ingham, 1998, pág. 32)

¹¹Todos los recientes acuerdos internacionales: Convención de las Naciones Unidas sobre los Derechos del Niño (1990), La Cumbre para la Tierra y la Agenda 21 local (1992), Habitat 21(1996) y la Convención Europea del Paisaje (2000), reconocen el derecho de los niños a acceder al entorno y participar en iniciativas para su cambio.

“¿Por qué participar?”

- *El derecho del niño a ser consultado y que sus opiniones sean tenidas en cuenta*
- *La necesidad de comprender los deseos y necesidades del niño*
- *La necesidad de hacer concesiones para los usuarios más receptivos*
- *La necesidad de abordar problemas de desarrollo*
- *La necesidad de educación social y política*
- *La necesidad de ver a los niños como creadores y no como consumidores*
- *La necesidad de que los niños participen en la sociedad en general a la necesidad de democracia” (Adams & Ingham, 1998, pág. 27)*

“No siempre es fácil facilitar la participación de los jóvenes. Los adultos tienden a dominar creando el marco de la participación y determinando el grado de involucración de los jóvenes” (Adams & Ingham, 1998, pág. 32).

“Los rasgos esenciales de la participación son: trabajo en equipo, negociación, visualización del cambio y resolución de conflictos” (Adams & Ingham, 1998, pág. 34)

“El valor educativo del ejercicio debe estar claro; de lo contrario se corre el riesgo de utilizar a los niños como forraje para la investigación, al ser baratos y buena publicidad” (Adams & Ingham, 1998, pág. 51)

2.4.3 Arquitectura e investigación acción

Las cuatro características definitorias de la investigación acción que se han mencionado antes: su naturaleza práctica, facilitadora del cambio, cíclica y abordando problemas reales, son también las establecidas en la práctica de la arquitectura. La investigación acción arquitectónica relacionada con la participación pública data de los años 60 cuando se consideró que la participación de la población era una parte necesaria del trabajo público (Blundell- Jones, Petrescu, & Till, 2009). Con los niños se puede afirmar que empezó más o menos en la misma época con el libro de Kevin Lynch: *La Imagen*

de la ciudad, (Lynch, 1960) que diez años más tarde evolucionó hacia el proyecto de la UNESCO *Creciendo en las ciudades*(*Growing up in cities Project*) (Lynch, 1977). En la misma época, en el Reino Unido, Colin Ward y colaboradores, desarrollaron el proyecto *Arte y el entorno construido* (ABE por sus siglas en inglés), (Adams & Ward, 1982) ambos de los cuales se comentarán como herramientas de investigación en los estudios de casos¹².

Colin (Ward) describe en “El niño en la Ciudad” cómo los niños crean la ciudad para sí mismos a través de sus exploraciones y juegos diarios. Y en: Streetwork, BEE, Arte y Entorno Construido, cómo se puede hacer que los niños participen en rehacer las ciudades trabajando en los centros educativos como investigadores, urbanistas y comunicadores implicados de manera crítica. (Hart, 2014)

La investigación acción arquitectónica pasa por el proceso cíclico antes mencionado, donde las cuestiones prácticas de adaptar el entorno construido a los cambios sociales y tecnológicos requieren una investigación con participación pública facilitada por el arquitecto y otros expertos. A lo largo de los años, los métodos de investigación se han adaptado a los avances tecnológicos como el uso de la fotografía, los teléfonos móviles, Internet... y la idea de la participación se ha dirigido a dar visibilidad a los grupos y dotarles de voz.

2.4.3.1 El papel del arquitecto en la Investigación de acción educativa.

“(Normalmente) los profesores no consiguen la participación de los niños en la experiencia completa del diseño porque su propia formación no suele abordar esta área, por tanto es necesario trabajar en colaboración (con profesionales)” (Adams & Ingham, 1998, pág. 107).

El papel del arquitecto es uno activo, dado que los arquitectos se forman en la organización de proyectos, explicando conceptos visualmente y diseñando. La experiencia de trabajar con niños no solo beneficia a la clase sino también ayuda a los arquitectos a comprender cómo la práctica profesional influye en la vida de los niños. La investigación no sigue las vías establecidas de la investigación social

¹²Véase en el anexo el comunicado: “Arte y el Entorno Construido /Art and the Built Environment”: Arte y Ciudad, abril 2014, Facultad de Ciencias de la Información.

que analiza los datos para llegar a una conclusión, el arquitecto va más allá, propone soluciones a través del diseño.

2.4.3.2 Diseño en la educación y participación:

Aunque no ha sido posible en este estudio realizar una propuesta de diseño en los estudios de casos, muchos de los proyectos arquitectónicos educativos recientes se centran en este aspecto: permitir a los jóvenes diseñar propuestas.

“El diseño es básicamente especulativo y proposicional. Tiene que ver con el futuro. Todos sus métodos y procedimientos están dirigidos hacia cómo serán los lugares, productos e imágenes. A este respecto, es muy inusual un programa de estudios que trate principalmente con el pasado y lo que ya conocemos. El diseño no es solo conocer el futuro, es imaginarlo, forjarlo y materializarlo. Esto debe recalcarse y hacerse realidad en el aprendizaje (Baynes 1982)” (Adams & Ingham, 1998, pág. 17)

El proceso cíclico de la investigación concluye con un plan de acción que, como se ha dicho en el caso de un estudio arquitectónico, es una propuesta de diseño. Como se verá en las conclusiones, se obtiene una propuesta general para continuar la investigación con proyectos donde los niños no son solo investigadores sino también diseñadores.

2.5 Metodologías visuales:

“La experiencia y percepción de los niños del lugar es distinta a la de los adultos” (Ward, 1990 (1978))

Las imágenes en sí son importantes documentos de investigación ya que contienen información objetiva y son una manera de comunicar y expresar opiniones. Pueden clasificarse en dos tipos: **imágenes halladas** e **imágenes creadas**. (Descombe, 2010 (1998)) En el estudio, las imágenes halladas son aquellas encontradas en internet y utilizadas para producir información objetiva visualmente para las presentaciones de PowerPoint y exposiciones. Las imágenes creadas corresponden a uno de los objetivos de los estudios de casos: crear imágenes colectivas del entorno dibujándolo o fotografiándolo.

La investigación visual nace con el primer psicólogo cognitivo, Jean Piaget, que estudió las imágenes de los niños en las que vio cómo se creaban esquemas en la mente del niño relacionadas con los procesos de aprendizaje asociados a la experiencia del entorno. Esta metodología se empleó para estudiar a los niños, pero recientemente, tras la Convención de los Derechos Humanos de la ONU que reconoce la voz de los niños, la relación de la investigación se ha trasladado a investigación **con (with)** niños (Burke C. , 2008). Las metodologías visuales fomentan la participación y la involucración y están estructuradas para reconocer la visión de los jóvenes sobre sus entornos.

La importancia de la voz de los niños y su visibilidad la introdujo por primera vez el pedagogo Paulo Freire que vio que las imágenes producidas por los niños eran un medio de comunicación (Burke C. , 2008) (Thomson, 2008, pág. 26). La pedagogía crítica inspirada por Freire llevó a poner cámaras en las manos de los niños como método de investigación, y se empezaron a utilizar los términos 'voz fotográfica' y 'voz visual' para describir la capacidad de los niños de tomar fotografías para describir su realidad.

Como se ha observado en el estudio *Play in focus [Enfoque en el juego]* (Burke C. , 2008) y *Visual methods of enquiry of Informal landscapes [Métodos visuales de investigación de los paisajes informales]* (Hart, 1997), los niños pueden ser expertos comunicadores e investigadores y producir datos pertinentes a los procesos y capacidades de participación. La elicitación fotográfica aúna palabras e imágenes, lo cual se comentará en mayor detalle más adelante, pero se utiliza en la fase final de la estrategia de investigación visual para entrevistar a niños empleando imágenes. En nuestra estrategia, estas imágenes fueron las que ellos crearon en sus estudios. A pesar de que las imágenes fueron creadas como parte de un proyecto educativo, la voz de los niños podía percibirse también, como en el caso de las imágenes que no encajaban en el estándar establecido por los profesores para la clase. Igualmente, hay que recordar que los profesores desempeñaron un papel importante en estas percepciones por lo cual su voz también surge en estas imágenes.

2.5.1 Secuencias de percepción.

Todos los estudios de casos siguieron las tres fases de la secuencia de percepción: experiencia, análisis y evaluación (Adams & Ward, 1982). Aunque se describe en profundidad en el estudio de caso 3, a continuación se ofrece una breve descripción del proceso:

- Experiencia

Siempre que fue posible, la experiencia fue directa así como la visita a la Pedriza o el parque donde los niños dibujaron su experiencia, o en los casos donde tomaron fotografías de sus entornos locales. Sin embargo, esto no siempre fue posible, como en el caso de los institutos de secundaria de Vallecas, de manera que se decidió que la experiencia fuera virtual y las imágenes serían las que se encontraran en internet.

- Análisis

En la fase de análisis se editaron las imágenes realizadas en el caso de estudio diseñado específicamente para esta investigación. Aquí se seleccionaron las imágenes halladas y creadas para hacer *collages* y en el caso del proyecto de postales, éstas se intercambiaron con otra clase para su continuación

- Evaluación

En la fase de evaluación se exhibieron las imágenes que habían sido creadas. Esto no solo consistió en conclusiones en el aula sobre la experiencia, sino también el vínculo que se crea con la imagen cuando se exhibe. Para muchos alumnos, era la primera vez que su trabajo se exponía en un lugar público.



Fig.18 Las tres secuencias de la percepción en el ISE Dominguez Ortiz (foto del autor)

2.5.2 Estrategias de alfabetización visual: análisis de capas, elementos y cualidades

Como se ha visto desde el inicio del estudio, la alfabetización visual es un elemento clave para el estudio del entorno. La ILE describió paisajes interpretando las distintas capas y elementos que los componen, en una visión

integral, desde puntos de vista panorámicos, donde todo puede observarse y analizarse. (El método propuesto en proyecto catalán para educación secundaria: *Ciutat, Territori, Paisatge* sigue un camino similar) (Batllori & Serra i Sala, 2010).

Las capas también pueden analizarse a vista de pájaro, sobre todo ahora con Google Maps. Los arquitectos y urbanistas diseñan distintas capas de información al visualizar sus esquemas. En el proyecto para educación secundaria inglés proveniente del departamento de diseño urbano de la Universidad de Oxford Brookes: *Making Better Places [Hacer lugares mejores]*, hay otro tipo de análisis de capas. En la película: *How towns are made [Cómo se hacen las ciudades]*, (JCUD, 2006) (pertenciente al kit de dicho proyecto) secuencias de distintas capas explican desde la perspectiva de los arquitectos y los urbanistas, cómo se crea una red urbana y los resultantes espacios públicos y privados.

Al pasar al entorno construido, esta visión integral se hace más difícil. Como observó Walter Benjamin, las ciudades están compuestas de visiones fragmentadas relacionadas con experiencias personales y colectivas (Elliot, 2011). Los urbanistas también eran conscientes de esta percepción. Lynch fue el primero en clasificar la imagen de una ciudad en elementos reconocibles por las personas que la experimentan visualmente: caminos, bordes, nodos, hitos y distritos; y Gordon Cullen introdujo el término *townscape [paisaje de ciudad]* (Cullen, 1961) como forma especial de paisaje con una visión serial y otros conceptos como: contexto, rutas, interfaz y agrupación que se utilizaron para facilitar la evaluación en un contexto urbano. Este enfoque ha sido empleado en otra herramienta educativa española para la educación reglada que examinamos: el "*Proxecto terra*" (Rosales, 2005) en Galicia propone sendas educativas a través de distintos paisajes gallegos empleando una metodología mixta.

En el kit del proyecto "Making Better Places", se observa un método de evaluación más reciente basado en el análisis de cualidades del diseño urbano como: permeabilidad, vitalidad, variedad, legibilidad y robustez. (Véase Estudio de caso 7) (rudi.net, 2008)

2.6 Recopilación de datos asociados a edad y género

Los datos recopilados sobre edad y género han sido una fuente importante de información para este estudio, ya que muchas preguntas acerca de la percepción del espacio urbano están relacionadas con cuestiones de movilidad y seguridad que varían con la edad y el género. Hemos visto cómo las habilidades de dibujo y juego cambian con la percepción y la experiencia, y cómo la autonomía también varía con la edad.

Según se indica en el informe de la ONU sobre planificación sensible al género, las chicas tienden a hacerse invisibles en un estudio donde el género es neutro (UN Habitat, 2012) y existen muchas ideas preconcebidas acerca de cómo perciben las niñas su entorno: como prefieren los espacios cerrados, y tienen distintos hábitos de juego y socialización. Existen ejemplos de cómo hay una nueva cultura femenina relacionada con las nuevas tecnologías y cómo las niñas tienen mejores habilidades visuales. Hemos notado que otros estudios urbanos de género se centran en las mujeres en el ámbito doméstico y enfatizan la necesidad de visibilizarlas (Col.lectiu Punt, 2015). En este estudio, hemos considerado a las niñas en un contexto equitativo a los varones, ya que ambos participaron en el proyecto escolar. Sus percepciones son distintas, pero también se han visto influenciados por una mentalidad abierta al colaborar en experiencias grupales similares a ambos sexos y no solamente desde el punto de vista femenino (véase capítulo 5: El contexto actual, p. 19)

2.7 Consideraciones éticas sobre el uso de las imágenes

El acceso a las imágenes de los niños ha requerido el permiso previo de los padres a través del centro educativo. La legislación ha cambiado muy rápidamente en los últimos años al ser tan fácil obtener imágenes y publicarlas, con el riesgo que esto entraña. Este tema se debatió en el seminario “Uso de metodologías visuales en la investigación con niños”¹³ al que se asistió durante la preparación de la metodología de los estudios de casos. Allí también se señaló que en los últimos años, la nueva legislación respecto del uso de imágenes de niños ha ido gradualmente eliminando las imágenes de niños en la vida real y

¹³Del curso: *Using Visual methodologies in child investigation [Uso de metodologías visuales en estudios con niños]* Centro Nacional de Métodos de Investigación, 30 de marzo de 2012, Universidad TheEdge de Sheffield

cotidiana; al principio de este estudio, en 2008, nadie se cuestionaba si era posible fotografiar a los niños participando en los estudios educativos, era algo culturalmente aceptado. Sin embargo, al final del proyecto en 2013, los centros educativos se mostraban muy susceptibles. Uno de los alumnos filmó cómo otros alumnos miraban el tablón con el mapa de Gulliver que habían creado durante un recreo; algunos se ofendieron porque nadie les había pedido permiso para grabarles. Aun así, consideramos que las imágenes de los niños tienen una presencia cultural que no puede reprimirse, especialmente en un mundo cada vez más globalizado, y donde el objetivo del documento de investigación es dar visibilidad a la voz de los niños. En el seminario antes mencionado, se inició un debate con todos los participantes en el cual se decidió llegar a un acuerdo para lograr un equilibrio entre los beneficios de la exposición y los perjuicios que pueden sufrir por el uso de las imágenes. Este es el mismo planteamiento que se ha seguido en este estudio, a pesar de que por formar parte de una tesis, oficialmente no tiene la obligación de cumplir estas limitaciones. Sin embargo, se debe recalcar que algunos de los datos aquí revelados posiblemente necesitarían un consentimiento oficial en el caso de su publicación.

2.7.1 Derechos de autor

En cuanto a las imágenes creadas, éstas pertenecen a los investigadores (los niños que han creado las imágenes y el autor). Las imágenes encontradas pertenecen a alguna persona u organismo y por tanto es necesario su permiso para reproducirlas. (En este caso, al ser una tesis, este permiso no es necesario si el documento no se publica).

2.8 Herramientas de análisis utilizadas en los casos de estudio: cuestionarios, entrevistas, documentación visual.

2.8.1 Cuestionarios:

2.8.1.1 Cuestionario acerca de ti y tu barrio

Los cuestionarios sirvieron para crear un punto de partida del proyecto de investigación. Facultó al participante en su papel de investigador y estableció el contexto en el que se centraba el proyecto. Se realizaron dos versiones del cuestionario, una en inglés y otra en castellano, ya que participaban dos centros

bilingües en el estudio. El cuestionario se distribuyó durante la fase introductoria del proyecto. (Ver fig. 119)

2.8.1.2 Lista de comprobación del paseo del proyecto “Making better places Project” [Haciendo lugares mejores].

Making Better Places [Hacer mejores lugares] es un inspirador paquete educativo que se centra en el desarrollo del diseño y el entorno construido. El material, creado por el Centro Conjunto de Diseño Urbano (JCUD) en la Universidad Oxford Brookes, con el apoyo de CABE Education, es un recurso para la enseñanza de Geografía y Ciudadanía a alumnos de 16 a 19 años. Este cuestionario forma parte del manual del proyecto *Hacer lugares mejores*. También sirvió de introducción para experimentar el entorno desde el punto de vista del diseño.

“Estas preguntas pretenden estimular el proceso de investigación, y no están limitadas, sino que deberían añadirse otras según proceda”. (De las instrucciones del manual del proyecto)

1.-Permiabilidad	
1.-¿Cuántos caminos o rutas puedes identificar en la zona?	
2.-¿Puedes clasificar que tipo de caminos son? (peatonales, ciclistas, transporte público...)	
3.-¿Cómo son de tamaño las manzanas? ¿Hay variedad de tamaños? ¿Se puede mover uno con mayor facilidad en algunas? ¿Por qué?	
4.-¿Cuánta distancia tienes que andar para poder cambiar de dirección? (1 paso= 1 m.)	
5.-¿Hay caminos agradables para pasear o hacer ciclismo?	
6.-¿Se puede usar el coche con facilidad? ¿Por qué?	

2.-Vitalidad	
1.-¿Qué porcentaje de la zona tiene bordes activos?	
2.-¿Qué usos se pueden ver a través de las ventanas, portales o zaguanes de los edificios?	
3.-¿Qué zonas son más tranquilas o activas? ¿En qué se nota?	
4.-¿Se ven zonas deterioradas por grafitis o vandalismo?	
5.-¿Te sientes seguro en esta zona? ¿Por qué?	
6.-¿Cómo varía de la noche al día?	
7.-¿Te sentirías seguro si no estuvieses acompañado?	
8.-¿En qué lugares no te sientes seguro? ¿Por qué?	

3.-Variedad	
1.-¿Cuántos usos diferentes puedes ver en las manzanas? ¿En donde se localizan? <i>Residencial , terciario, industrial-secundario</i>	

2.-¿Puedes diferenciar distintos usos en la calle o en zonas públicas? <i>Circulación, mercadillos, festvales, recreo....</i>	
3.-¿Hay usos o actividades que tienen lugar por la noche? <i>Fotografiar el espacio de noche y de día si contrastan</i>	
4.-¿Entran estos usos en conflicto?	
5.-¿Están ocupados los edificios? <i>Ocupación de los edificios, fotografiar edificios vacíos, abandonados....</i>	
6.-Si no ¿Porque están vacíos?	

4.-Legibilidad	
1.-¿Puedes identificar alguno de las cinco características de legibilidad en la zona? <i>Caminos nodos, bordes, hitos y zonas</i>	.
2.-¿Es fácil orientarse en esta zona?	
3.-¿Qué bordes, hitos y nodos puedes ver?	

5.-Robustez	
1.-¿Cuántas actividades diferentes puedes ver en una zona, (ten en cuenta los edificios y los espacios abiertos)? <i>Paseando, sentados fuera, jugando,...</i>	
2.-¿Puedes ver espacios sin usar (abandonados)? <i>En calles, zaguanes, paredes vacías</i>	
3.-¿Existe un diseño del espacio exterior que evita o promueve actividades dentro de el? <i>Cosas que evitan suelo rugoso para no poder patinar, pinchos en poyos, bancos para una sola persona, barreras arquitectónicas, lo contrario: zonas sombrías, soleadas reguardadas</i>	
4.-¿Hay evidencia de que los edificios o los espacios han cambiado de uso con el tiempo?	
5.-¿Qué otros usos se pueden hacer de estos edificios o espacios?	
6.-¿Cómo afectan las condiciones meteorológicas a los distintos espacios y actividades en la zona?	
7.-¿Hay espacios resguardados de los vientos dominantes?	
8.-¿Hay espacios orientados hacia el sur?	
9.- ¿Hay árboles?	
Fotografías: Aspectos fotográficos clave de los centros. Considera las cinco cualidades del diseño urbano e intenta registrar una foto positiva y otra no tanto de cada principio”.	

Fig. 20. tabla de preguntas del cuestionario: Lista de comprobación de paseo

2.8.1.3 Entrevistas

En un contexto escolar, el consentimiento de los alumnos para participar en el proyecto era muy importante. Por este motivo, las autoridades institucionales del centro educativo fueron informadas de los contenidos y el alcance del proyecto, entregándoles formalmente una carpeta con la propuesta antes de iniciar el estudio.

Una vez más, se siguieron las directrices recomendadas por David Driskell y Louise Chawla: entrevistas estructurada, (Chawla, 2002, pág. 245) (Driskell, 2002) con ocho preguntas básicas en un contexto informal en el que se emplearon técnicas de elicitation fotográfica. Debido al contexto escolar del proyecto, se decidió realizar entrevistas grupales. Era importante destacar la característica de grupo de los participantes, era menos intimidante para ellos que una entrevista individual. Aunque el entrevistador se convierte en el centro de atención, su papel intenta ser pasivo, neutral y receptivo a todos los comentarios.

- Metodología de fotoelicitation.

En esta fase del proyecto, los participantes ya han recopilado imágenes. Hablar de estas imágenes sirvió para crear un clima receptivo, como se había propuesto. A veces las entrevistas se llevaron a cabo en la sala de profesores, lo cual fue algo difícil ya que había docentes presentes durante las mismas y los chicos se veían intimidados. Sin embargo, esos mismos profesores luego comentaron lo sorprendidos que se habían sentido ante las respuestas y madurez de los estudiantes.

2.8.1.4 Documentos

- **Imágenes encontradas**

Las Imágenes que se obtuvieron en internet, Así se ponía de relieve el impacto de esta nueva herramienta de investigación de la **realidad aumentada**. Se empleó Google, Google Maps y Google Earth e imágenes del “Servicio Cartográfico de la Comunidad de Madrid” (www.madrid.org/cartografiaplana/) como base de datos de imágenes, mapas, imágenes de satélite y aéreas para los distintos casos de estudio.

- **Imágenes creadas:** dibujos y fotografías, individuales y colectivas

Las imágenes creadas pueden ser una fuente de información y expresión de una voz visual. Como se ha comprobado en los primeros estudios de casos, los dibujos creados por los niños tuvieron un valor documental muy importante, dirigidos a crear imágenes individuales. En estudios posteriores, se crearon tanto imágenes individuales como colectivas utilizando el mapa de Gulliver y el método de postales.

La espontaneidad de los jóvenes participantes contrastó con la de los más mayores. Como ya se ha dicho en el estudio del DEA¹⁴, el dibujo como medio de expresión se convierte en un problema para los adolescentes a medida que intentan ser más realistas. Para algunos esto llega a ser una frustración. Los proyectos artísticos colectivos ayudan a superar este obstáculo ya que existen muchas formas distintas de participar y desarrollar habilidades creando un mapa de Gulliver o intercambiando postales.

Además, hoy en día el acceso a las cámaras por parte de los niños ha cambiado radicalmente la disponibilidad de estas imágenes. La creación de imágenes con los teléfonos móviles se ha convertido para muchos en un nuevo pasatiempo, de manera que aunque originalmente se había decidido realizar el estudio con cámaras desechables, se descubrió que el acceso a cámaras y tecnologías digitales no era difícil.

¹⁴Trabaja de investigación dirigido :“Desde la conciencia del espacio hasta la percepción del paisaje” por Marcela Ramon , Tutora : Concepción Sanz , Departamento de Geografía UAM (2009)

La experiencia colectiva en el caso de las imágenes fotográficas fue posible mediante la edición de las imágenes. Mientras los alumnos trabajaban en grupos, fue posible realizar *collages* de sus fotografías, seleccionando y editándolas utilizando Picasa¹⁵.

- **Mapa de Gulliver**

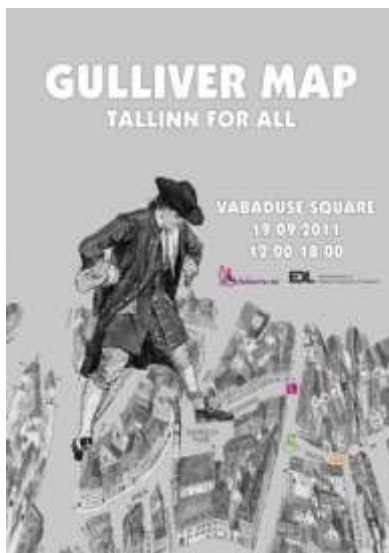


Fig.21. Póster de Mapa de Gulliver del proyecto *CitiesforAll – TallinnforAll* [Ciudades para todos – Tallin para todos].

Descrito en *Creating Better Cities with Children and Youth: a Manual for Participation*, p. 156 [Crear mejores ciudades con niños y jóvenes: un manual para la participación] de David Driskell, el mapa de Gulliver es una actividad sencilla y divertida que fomenta la participación en la investigación. Utilizado en el proyecto *Growing up in Cities* (GUICP) [Creciendo en la ciudad] en Buenos Aires, Argentina, existen muchos ejemplos de su utilización en otros estudios como el proyecto anterior para hacer el centro de la ciudad de Tallin accesible para todos o *Chelsea Street Park Playground: consultation with children* [Zona de juegos del parque de Chelsea Street: consulta a los niños de octubre 2012] en la ciudad de Sídney donde las conclusiones de este estudio se utilizaron para diseñar zonas de juego en el parque. En nuestra investigación, su versatilidad hizo posible adaptarlo a distintos estudios de casos. Se empleó primeramente en los Estudios de casos 3 y 4, como parte del proyecto de investigación de la clase de plástica, y posteriormente se empleó en los Estudios de casos 5, 6 y 7 en las investigaciones de las clases

¹⁵ Picasa es un programa gratuito de Google en internet para organizar y editar imágenes.

de Ciudadanía y de Geografía con cámaras digitales en el entorno local. Como se puede comprobar en las fotografías, el formato también puede variarse según el lugar donde se encuentre y el contenido a exponer.

	<p>.Estudio de caso 3. Mapa de Gulliver realizado con una fotografía aérea de Vallecas in 1942. Las huellas de Gulliver son collages realizados con imágenes encontradas del paisaje urbano de Vallecas. Se colocó en el vestíbulo de entrada del instituto.</p>
	<p>Estudio de caso 4. Mapa de Gulliver de una fotografía aérea de Vallecas con huellas de imágenes futuras de Vallecas basadas en fotografías antiguas. El mapase dispuso en el suelo del vestíbulo de entrada del Instituto.</p>
	<p>Estudio de caso 5. Mapa de Gulliver de Alpedrete y las localidades de alrededor. Los nombres se formaron con nubes de palabras de los nombres de los pueblos de los que provenían los niños. Las huellas son collages realizados mediante la edición de fotografías digitales que los niños sacaron de sus paisajes locales. Fueron realizadas por los grupos de estudio dentro de la clase de ciudadanía.</p>

	<p>Estudio de caso 6 Mapa de Gulliver de la evolución histórica de tres localidades: Soto del Real, Manzanares el Real y Miraflores de la Sierra. Las huellas son <i>collages</i> realizados mediante la edición de fotografías sacadas por los grupos de estudio dentro de la clase de geografía, analizando las distintas capas de los paisajes locales de los tres pueblos de los que procedían los niños.</p>
	<p>Estudio de caso 7 Mapa de Gulliver de un área de Tres Cantos. Las dos clases se dividieron en grupos de estudio que tomaron fotografías de 8 zonas distintas en la Avenida de los Labradores, siguiendo un listado de comprobación de paseo del Manual de <i>Making Better Places [Hacer lugares mejores]</i>. A continuación se editaron las fotografías utilizando Picasa para crear las huellas del <i>collage</i></p>

Fig 22. Tabla resumen de los distintos tipos de Mapas de Gulliver producidos en los casos de estudio. La idea original del mapa es del arquitecto Japonés Junzo Okada (Driskell, 2002, pág. 158)

- Impresión de postales

The Campaign for Drawing [La Campaña para el dibujo] es una organización británica sin ánimo de lucro cuyo objetivo es que todo el mundo dibuje como experiencia colectiva en los espacios públicos (<http://www.campaignfordrawing.org/>). La vinculación con nuestros objetivos y el papel de Eileen Adam como uno de los miembros fundadores, llamó la atención de este estudio desde una fase muy temprana. En noviembre de 2013 la Campaña organizó un evento para profesores de plástica de educación secundaria en la National Gallery de Londres. En uno de los talleres de Jo Walton: *Postales inspiradas en el paisaje*, se explicó un método muy sencillo de impresión que podía utilizarse en el aula para crear postales, que luego podían intercambiarse

con otras clases o institutos y transformarse aún más, según se ha explicado antes, creando una imagen colectiva. Este método se utilizó en el último estudio de caso: Estudio de caso 8.

El método Freinet



Fig.23 Postal impresa en "L'ÉcoleFreinet" 1938

Según se ha señalado en la introducción, las postales son documentos visuales de la infancia muy interesantes. Coincidiendo con el estudio de los orígenes de la pedagogía participativa en España, se descubrió que el método para imprimir postales de principios del siglo XX era muy similar al explicado por Jo Walton¹⁶. Célestin Freinet inventó un método de enseñanza para niños en el cual una de las herramientas utilizadas era la imprenta. Empleado en la Escuela Normal en España, principalmente en Aragón, fue introducido por Jesús Sanz, que lo había conocido tras una estancia en el Instituto Jean Jacques Rousseau de Ginebra en 1929. Poco después, Herminio Almendros (un reconocido inspector educativo de la República y padre del cineasta Nestor Almendros) (Almendros, 1932) se puso en contacto con Célestin Freinet pidiéndole su imprenta para las cooperativas escolares que él y sus compañeros docentes estaban implantando. Cuando se exilió, tras la Guerra Civil, estableció el método en muchos centros educativos de México. Célestin Freinet instauró sus escuelas cooperativas en Francia y uno de los métodos que utilizó para recaudar fondos fueron las postales que los niños imprimieron con las máquinas que se ven en las fotografías (www.icem-freinet.fr)

¹⁶ Jo Walton participó en un taller en la Conferencia TEA en la National Gallery en el que se describió esta metodología para imprimir postales.



Fig.24 Niños utilizando el método de Freinet para imprimir postales, de: *Cartes Postales de l'École de Vence* www.icem-freinet.fr



Fig. 181 Fotografías de niños en un entorno urbano tomadas en una visita reciente a Cuba. Muchas de las imágenes son aquellas que tenemos de nuestra infancia, cuando había menos coches en las calles y los colegios estaban en los centros de las ciudades. Las calles eran lugares seguros en los que los niños podían jugar y pasear. Como se lee en la valla publicitaria: La ciudad es parte de su vida y parte de ellos. (Fotografías de A.Fuentes).

3. Resultados principales, conclusiones y recomendaciones

3.1 Resultados principales

3.1.1 Cómo han cambiado los territorios y paisajes de los niños en los últimos años

Un viaje reciente a Cuba nos devolvió a aquellos entornos urbanos del pasado. Cuba ha vivido un impasse durante cincuenta años, desde la revolución hasta el día de hoy, y mantiene unas políticas urbanas revolucionarias basadas en la sanidad, la seguridad y la educación. La colorida coexistencia de niños y coches en la ciudad es lo que más llama la atención. Los colegios y los hogares forman parte del entramado urbano, donde la mayoría de los niños van andando a la escuela y juegan en las calles.

El clima permite que las ventanas estén abiertas a las calles, se puede mirar dentro de las casas y a su vez se está continuamente mirando hacia afuera desde las mismas “los ojos están sobre la calle”, como decía Jane Jacobs (Jacobs, 1961). Con asombro comprobamos que esto llega a tal extremo que en los colegios en La Habana Vieja, las ventanas de las aulas estaban abiertas a la calle, incluso con niños pequeños echando la siesta. El ruido, por tanto, también forma parte del paisaje.



Fig.182. Fotografía de una calle en La Habana Vieja. Era frecuente ver a jóvenes con móviles sentados en la calle para poder acceder al Wifi de los hoteles. (Fotografía de M. Ramón).

Como señala Colin Ward, la infancia sigue considerándose un paraíso perdido, una arcadia fuera del alcance de la realidad. (Ward, 1990 (1978)) Los niños de este estudio viven en entornos urbanos que tienen poco en común con los de Cuba, los de nuestros padres o los nuestros. La voracidad de los procesos urbanísticos que han tenido lugar en los últimos 50 años, según se observa en las antiguas vistas aéreas de las localidades de los colegios en los estudios de casos, ha cambiado el entorno y el estilo de vida de la actual generación de niños. La mayoría de nosotros y nuestros padres vivimos en centros urbanos densamente poblados, en pequeños pisos donde la calle era un lugar relativamente seguro para jugar. En los recuerdos de los adultos, estos lugares perdidos representan infancias felices e idealizadas que olvidan muchas de las dificultades. Básicamente, recuerdos vinculados a los aspectos emocionales del entramado de un barrio en el que estaba nuestro hogar, calle, tiendas y colegio. En el estudio hemos intentado conocer si siguen existiendo estos vínculos en el nuevo contexto urbano y qué sienten los niños al respecto. Hemos observado que existe un bienestar general, la palabra más utilizada para describir a su barrio era “tranquilo” para “seguro” (ver el recuento de palabras de las entrevistas fig.68.) Sin embargo, también se observa que sus vínculos con el entorno urbano tienen distintas características.

3.1.2 Hogares: la habitación del niño, la ventana del niño...



Fig. 182. Niñas mirando la calle desde un balcón. Las ventanas y los balcones están perdiendo protagonismo en la arquitectura (F. Ramón- Lecciones de Urbanidad-(inédito)).Tradicionalmente, han servido para regular los microclimas interiores de nuestros hogares y ciudades y han desempeñado una importante función social conectando el interior con el exterior y viceversa. (Fotografía de Jorge Santos).

Como ya se ha dicho, los testimonios obtenidos en este estudio se limitan a espacios urbanos que los niños perciben entre su hogar y colegio. Por tanto, analizamos estos dos elementos arquitectónicos, el hogar y el colegio, como límites entre el terreno de la autoridad y los cuidados y el de la libertad y el peligro.

Los hogares ya no están llenos de hermanos (o abuelos) pues hoy en día el tamaño medio de una unidad familiar es inferior a dos hijos y la mayoría de los niños cuentan con su propio dormitorio. Ya no es necesario escapar de la claustrofóbica sensación de cuatro paredes del hogar para salir a jugar a la calle. Las habitaciones de los niños son mundos de fantasía interiores dentro del hogar que se relacionan con el exterior principalmente a través de las “nuevas ventanas”, que son los ordenadores y los teléfonos móviles. Las nuevas tecnologías generan espacios virtuales para que los niños ya no tengan que salir de casa para interactuar con otros niños dado que juegan en línea con chicos cercanos o lejanos.

También hay muchos niños que se sienten solos, de familias con un único hijo cuyos padres trabajan largas jornadas, para los que el hogar es un nuevo tipo de cárcel. Tenemos muchos dibujos y fotografías de vistas desde la de ventana de sus dormitorios (fig.84.) que muestran la importancia que tiene para el mundo de los niños. En estos testimonios observamos que existe una sensación de alienación del mundo exterior, la vista a través de la ventana desde su mesa de estudio, donde el paisaje es algo al que pueden acercarse desde su estudio y rutinas extracurriculares (fig.85). Para otros, la vista es un paisaje de edificios, ventanas y monotonía. También hay testimonios que indican que hay miedo a ese mundo exterior y lo ven desde sus ordenadores (Caso de estudio 4 entrevista 4 y 6.)¹⁷

¹⁷ Las referencias a los estudios de caso y entrevistas son las de los que aparecen en de los casos de estudio3, 4, 5, 6 y 7 en el capítulo 6 tomo de la tesis donde se transcriben las entrevistas. Por tanto se citan en este sentido, el número del caso de estudio y el número de la entrevista.

3.1.3 Espacios públicos: zonas de juego, bancos, marquesinas de paradas de autobús, escaparates y centros comerciales



Fig 183 *Juegos de niños* de Brueghel (1570), hay más de 200 niños en este cuadro. Hoy en día esa cifra hubiera caído a menos de 70, en 10 años habrá 40. Se observan 80 actividades diferentes: los niños juegan en todas partes y con todo. En el detalle de la esquina hay una niña haciendo ladrillos. La construcción siempre ha formado parte de los juegos de los niños. Las actividades de recreo en la actualidad también se han recortado drásticamente. La influencia del fútbol y las nuevas tecnologías son los principales culpables.

¿Es necesario diseñar espacios específicos para los niños? “Yo no quiero una ciudad para la infancia, quiero una ciudad en la que los niños vivan en el mismo mundo que yo”. (Ward, 1995)

En los testimonios hemos visto que las zonas de juego ya no son las calles sino los parques del vecindario, normalmente con cierta supervisión por parte de adultos. Los vínculos con el entorno se van ampliando con la edad, al hacerse mayores prefieren reunirse en vez de jugar, y tener lugares donde quedar, como los bancos de los parques donde charlan y miran a la gente que pasa, o las paradas de autobús donde empiezan a buscar horizontes más amplios de la ciudad (Caso de estudio 6, entrevista 2). La calle como lugar donde deambular también está desapareciendo; aunque muchos de los niños entrevistados van al centro de Madrid para ver escaparates o ir al cine, como hicimos nosotros en su día. Los centros de las ciudades están decayendo, apenas quedan cines y las tiendas son franquicias multinacionales. En los barrios también hay síntomas de este declive. En Vallecas hay menos tiendas para ver escaparates y los cines son muy caros. (Caso de estudio 3, entrevista 8). Aquí a los niños los llevan sus padres a los centros comerciales (La Gavia, El Eroski, Méndez Álvaro) a reunirse con sus amigos (Caso de estudio 4, entrevista 9) ya que se

consideran lugares seguros (Baker, 2009). Esto también ocurre en otras localidades, con los niños de Tres Cantos (El Carrefour), Alpedrete (Planet Ocio) y Soto (El Alcampo). Los peligros de las calles comerciales como la Avenida de Albufera (por el intenso tráfico) o el Bulevar (por la delincuencia), se perciben también de forma diferente en los centros de los pueblos de Soto y Alpedrete, donde hay calles y plazas peatonales y es frecuente ver a los niños haciendo recados o comprando golosinas.

En “La Busca”, el autor Pío Baroja describe cómo el Madrid de principios del siglo pasado era una ciudad sin límites. Baroja describe cómo su protagonista, un niño, camina interminablemente de una punta de la ciudad a la otra. (Baroja, 1982 (1904)) Para mí, al vivir en Cuatro Caminos a principios de los 80: “De Madrid al cielo...” tenía más o menos el mismo significado. Se podía ir andando al centro de Madrid, a la Puerta del Sol por Bravo Murillo y San Bernardo, en menos de media hora, o por la arteria principal de la ciudad; el Paseo de la Castellana hasta el parque de El Retiro, cogiendo el metro o autobús de vuelta hasta Cuatro Caminos. En el actual testimonio de cómo están cambiando los paisajes urbanos, andar es algo que es muy difícil para los adolescentes y niños debido a las nuevas barreras de tráfico y arquitectónicas que hay a lo largo de estos antiguos paseos. El pintor Alberto Sánchez, mencionado a los niños en los estudios de casos, fundador del movimiento de pintura anterior a la guerra civil llamado Escuela de Vallecas, solía caminar 10 km desde Lavapiés, en el centro de Madrid, al mirador Cerro de Almodóvar, en Vallecas, para contemplar las bellas vistas del inmenso paisaje que rodeaba Madrid. Los niños de los institutos que estudiamos en Vallecas apenas conocían este magnífico mirador que está a menos de 5 km de donde viven, pues cruzar la autopista M-40 que les separa de él es un verdadero suplicio.

Recientemente se ha implantado una nueva cultura ciclista en la ciudad de Madrid y todas las localidades estudiadas cuentan con “carriles bici” especiales e incluso bicicletas de alquiler en Madrid y Tres Cantos. Casi ninguno de los niños en los estudios mostró interés por utilizar la bicicleta. Probablemente porque es una política dirigida a un grupo de edad mayor: padres con hijos pequeños. Sin embargo, los caminos son utilizados por las personas mayores para pasear. Al haber vivido en ciudades que acogen el

uso de la bicicleta, esto es difícil de comprender. También se debe a su pobre diseño (las vías no se conectan con las actividades de los niños) (Caso de Estudio 7, entrevista 6). Desde la experiencia de mis propios hijos que han ido al colegio en bicicleta, hemos observado cómo hace 6 años había tan solo 3 bicicletas aparcadas en la puerta del colegio, y ahora hay una marquesina con más de 15. Esperemos que en un futuro próximo aprendan cuánta autonomía se gana utilizando la bicicleta.

Como se describe en *Adolescentes atrapados*, los niños no disfrutaban de la verdadera posibilidad de vivir toda la ciudad puesto que ésta se está especializando cada vez más (Jacobs, 1961) en áreas comerciales, residenciales e industriales. De manera que tienden a quedarse dentro de los límites establecidos para cada sector. Tres Cantos ejemplifica esta visión de una nueva ciudad con nombres de sectores en vez de calles y, sin embargo, los niños que viven allí son muy felices (según los datos de los cuestionarios). De sus testimonios podemos interpretar que esto básicamente se debe a que existen unas buenas redes de barrio y que está bien comunicado con el centro de la ciudad.



Fig 184 Niños jugando en las calles derrumbadas en Andalucía en 1933. Fotografía de Cartier Bresson. El diseño de las zonas de juego es un fenómeno relativamente nuevo, ya que los niños siempre han jugado en la ciudad, normalmente en lugares que ellos pudieran manipular.

“El diseño de un espacio de juego, es el diseño de un lugar donde se excluye a los niños” (Ward, 1995)

Las imágenes de los niños jugando en zonas de guerra o desastres naturales ilustran su capacidad para adaptarse a todo (Kinoshita, Woolley 2015). Jugar es algo que los niños necesitan hacer, pero jugar en los espacios públicos siempre ha sido una fuente de conflicto entre los adultos y los niños. Existen muchas señales en las calles que lo confirman: Prohibido jugar a la pelota, Prohibido patinar, Prohibido la venta ambulante... Dada la necesidad de espacio para jugar, los arquitectos modernos del pasado inventaron lugares específicos para los niños. Algunos, como Aldo Van Eyck, colocaron una red de zonas de juegos en áreas bombardeadas en desuso en Ámsterdam tras la Segunda Guerra Mundial. Los diseños de zonas de juego de Van Eyck sirvieron de inspiración para gran parte del mobiliario urbano de juegos para niños que tenemos en la actualidad (Worpole, 2006). Para sus diseños dedicó mucho tiempo a observar cómo juegan los niños. Marc Armitage, investigador de los juegos de los niños, ha estudiado las distintas actividades que tienen lugar en los recreos escolares y cómo son muy similares en diversos lugares del mundo y en el pasado. Los niños de todo el mundo necesitan sentir la tierra, les encanta jugar en la arena, recoger piedras y palos, colgarse de cabeza y construir y destruir estructuras (Armitage, 2014). A través de nuestros testimonios, vemos que los parques, como las ciudades, evolucionan segregando a los niños en distintas zonas de juego, basadas en grupos de edad, con elementos de juego diseñados específicamente para los más pequeños, niños más grandes e incluso para personas mayores .

Se cuenta con espacios diseñados por arquitectos especialmente para evitar conflictos. Los skate parks, marquesinas, campos de fútbol y canchas de baloncesto se ubican en los parques alejados del oído y la vista. Debido a este aislamiento, hay muchos signos de vandalismo y falta de mantenimiento. Como anotó el inventor de los parques de juego de aventura para niños¹⁸, C. TH. Sorensen, aunque los niños están constantemente construyendo y destruyendo sus zonas de juego, ya que esto es un proceso de aprendizaje, cuando deriva en vandalismo es una

¹⁸ Los parques de juego de aventura lo hemos traducido del término inglés “adventure playgrounds”

manifestación de su frustración (Andersson, 2001)(Caso de estudio 6, entrevista 10).

3.1.4 Centros educativos: movilidad, identidad y fronteras

“Educación para la emancipación en vez de educación para el sometimiento” (Ward, 1990 (1978))

Las zonas de juego de nuestras ciudades se han convertido en areneros de las cuales Ward propone que los niños deben aprender a salir a través del juego. Otra vía a través de la cual los niños pueden salir de estos areneros se han creado para ellos es la educación. Tenemos pocos testimonios visuales de interiores tanto de los centros educativos como de los hogares. Y esto se debe a la dificultad que ha habido para mostrar a los niños. A medida que avanzaba el estudio, era cada vez más difícil obtener fotografías de los niños debido a los permisos requeridos. De los primeros casos tenemos algunas fotografías de las aulas en las que se observa que la disposición del mobiliario y la decoración varían dependiendo del profesor (Fig.76 y 77). Otro elemento importante de los espacios interiores de los centros educativos de este proyecto era la necesidad de contar con paredes (y suelos) para exponer sus obras y permitir a los demás alumnos compartir los resultados.

Sin embargo, en este estudio, la importancia global del centro educativo (así como del hogar) radica en que es un elemento doble de vinculación con el barrio. Hemos visto que este vínculo entre la escuela y la red del barrio se está perdiendo por cuestiones de movilidad: la mayoría de los niños son llevados al colegio en coche o autobús, perdiendo su autonomía y la experiencia visual de ir andando o en bicicleta. En los testimonios comprobamos que es también un elemento de identidad. Se ha visto en los estudios de casos que el centro educativo es el referente para muchos de estos jóvenes, a pesar de que lo consideran suyo (Caso de estudio 5, entrevista 5), refutan su autoridad a través de actos vandálicos y ausentismo (Fig.57).

La frontera horaria que existe entre el horario escolar y el extraescolar obliga a una falta de flexibilidad en la gestión y el diseño del espacio.

Vemos que hay una necesidad de utilizar estos espacios fuera del horario escolar, los niños que recorren largas distancias para llegar al centro suelen tener que esperar afuera pasando frío o buscarse algún lugar donde comer y estudiar hasta que se abren las puertas del colegio, o cuando cierran.



Fig.185 Aulas sin muros: Clases al aire libre en el Instituto-Escuela, Madrid, hacia 1933. (Fundación Francisco Giner de los Ríos). Enseñar bajo la sombra de un árbol (Rousseau) ejemplifica este ideal adoptado por la educación progresista y que se vio interrumpido por los conceptos actuales.

Así mismo, e incluso aún más con las altas vallas que rodean los terrenos escolares, existe la sensación de que el colegio es una prisión de la que hay que escapar dada la inutilidad de gran parte del tiempo que se pasa allí. Los profesores y los padres probablemente no estarían nada de acuerdo en hacer que estas barreras fueran más permeables, pero como predijo Colin Ward, en un futuro próximo los centros educativos serán lugares en los que los niños podrán entrar y salir a su antojo. Esto no será porque nos vayamos a convertir en una sociedad más permisiva sino por los rápidos avances tecnológicos que están ocurriendo. Nosotros, como arquitectos, vemos que se está convirtiendo en una necesidad en la mayoría de los centros de trabajo, hay empleos que se realizan desde casa sin horarios ni espacios fijos. Creemos que, probablemente, los niños del futuro necesitarán colegios diseñados como centros de recursos del conocimiento, con instalaciones para la música, el arte, los deportes, la

comida, e incluso la salud, pero sobre todo para aprender a interactuar socialmente con los demás, y para que esto funcione, deberá estar integrado en el entorno urbano. Esta vinculación generará un proceso de doble vía entre el centro educativo y la comunidad. (Brkovic, Pons, & Parnell, 2015) (Watt & Stenson, 1998)

3.1.5 Cuestiones de edad y de género

“La liberación de la chica urbana de las normas esperadas de pasividad y docilidad también implica la liberación del chico urbano del papel de depredador” (Ward, 1990 (1978))

Como ya se ha señalado, la sensación de libertad está estrechamente ligada a la movilidad. Aunque los recientes procesos suburbanos han surgido debido a la disponibilidad de los automóviles y el transporte público, los niños que viven en estas nuevas zonas urbanas tienen menos autonomía que los niños de la ciudad. Y más aún en el caso de las niñas. Los estudios de casos demuestran que las niñas se sienten más seguras en ciudades con mayor densidad que están mejor iluminadas de noche y donde las distancias que deben recorrer solas son menores; en cambio, los chicos se sienten más seguros en la periferia que en la ciudad, pues ciertamente en ésta última existe más rivalidad entre bandas que en las localidades pequeñas (Caso de estudio 4, entrevista 8).

¿Están las niñas siempre en un segundo plano? (Ward, 1990 (1978)) En estos nuevos paisajes, las niñas se están visibilizando más. La literatura y culturas del pasado siempre consideraban el uso del espacio urbano por parte de los chicos; las chicas o no existían o quedaban relegadas a los espacios interiores (Sontag, 2012, (1975)) (Sketon & Valentine, 1998) (Breitbart, 1998). Sigue siendo cierto que los chicos y las chicas utilizan los espacios urbanos de maneras diferentes. Los estudios de casos confirman que las niñas son más participativas que los niños, tienen una mayor diversidad de opiniones y mejores competencias visuales. Existe una nueva cultura de chicas (Leonard, 1998) que demuestra cómo han

superado sus tradicionales desventajas utilizando las nuevas tecnologías para acceder a espacios que antes les estaban vetados.

La percepción también varía con la edad; a medida que crecen los niños aumenta su sensación de estar atrapados (Klien, 2000). A través de los cuestionarios se observa que también existe una mayor sensación de estar controlados por los adultos, padres, vecinos y hasta cierto punto por los CCTV (no tan comunes en España). Es por este motivo por el cual según van creciendo intentan no estar a la vista. Siguen existiendo lugares secretos, como los de nuestros recuerdos de la infancia, en el mundo exterior, aunque su documentación ha sido difícil, como queda implícito en la palabra secreto. En otros estudios realizados por colegas sobre los recreos escolares (Burke C. , 2008) se observó que cuando los niños fotografiaban los agujeros por los cuales se escapaban del colegio, las autoridades rápidamente procedían a cerrarlos. Sobel estudió estos lugares secretos con niños en el primer ciclo de primaria (Sobel, 2002, (1993)) y explicó su importancia en crear el sentido de pertenencia al lugar. En base a los testimonios de los chicos de más edad, suponemos que estos lugares se encuentran en los recovecos de los parques y en tierra de nadie. No son los terrenos de fantasía de la infancia de Sobel (tiendas, guaridas o fuertes), sino lugares donde quedar, beber y fumar. También son manipulados, marcados con grafiti, en algunos casos taladrados para colocar presas de escalada, y amueblados con trastos que se van encontrando.

Existe un mayor control comunitario en las localidades más pequeñas que les hace desplazarse a la ciudad en busca de lugares más anónimos. En la ciudad, los niños también están atrapados en su barrio muchos por motivos económicos y falta de transporte público (Chawla, 2002). Pocos salen de su barrio, y mucho menos al campo, que está relativamente cerca. La globalización les hace buscar las luces de la ciudad del pasado cuando los niños del campo anhelaban ir a la ciudad iluminada para labrarse un futuro mejor, a los sueños actuales son de irse a otro país, sobre todo Estados Unidos, para encontrar mejores oportunidades para

estudiar y trabajar como se puede ver en casi la totalidad de las entrevistas que realizamos.



Fig.185. Un lugar de encuentro secreto bajo un puente; un espacio que los adolescentes se han habilitado para protegerse del frío y del sol y donde quedar. En la pared hay presas de escalada que los chavales que utilizan este escondite han instalado allí. (Fotografía en Manzanares el Real de M. Ramón.)

3.1.6 Polaridad y similitud entre los distintos entornos urbanos.

“Yo no quiero una ciudad para la infancia, quiero una ciudad en la que los niños vivan en el mismo mundo que yo”. (Ward, 1990 (1978))

Apenas existen diferencias entre la ciudad, la periferia y el pueblo en la nueva era del pueblo globalizado o la región urbana propuesta por Ward y Peter Hall (Hall & Ward, 2014). En este estudio descubrimos que la diferencia era de escala. En los entornos de los niños, implica distintos enfoques para resolver el problema: una travesura en un pueblo puede considerarse un acto de vandalismo en la ciudad.

Vivir en un entorno suburbano significa poder tocar la tierra con los pies. Se define como la zona de cría de los niños de la ciudad. El capítulo de Ward: *“A suburban afternoon” [Una tarde en suburbia]* (Ward, 1990 (1978)) describe los jardines y la tranquilidad del ambiente que tanto angustia a los adolescentes. Es también un territorio que está constantemente transformándose y que permite a los niños acceder a páramos y solares que pueden convertir en propios. Son espacios que cambian físicamente a la misma velocidad que los niños que viven en ellos lo cual genera, como ya se ha dicho, la sensación de pérdida de los espacios de la infancia.

Ward elogió la naturaleza inacabada de muchas zonas suburbanas, el hecho de que fueran lugares de transición era algo atractivo, no un defecto. *“El lugar que está en proceso de convertirse, el hábitat inacabado, es rico en experiencias y aventuras para un niño”*. (Baker, 2009)

Comprobamos que estos lugares de experiencias y aventuras tienen un carácter local. Aunque apenas existen estos sitios de transición en Vallecas, hay otros huecos o cuevas que se han “creado” (Caso de estudio 4, entrevista 6). Tres Cantos tiene zonas construidas así como zonas nuevas, aún en construcción, donde los jóvenes van a correr o patinar (Caso de estudio 7, entrevista 7). En el caso de Alpedrete y Soto del Real, el inmenso contacto con el paisaje natural que los rodea implica que haya más lugares que los niños puedan considerar suyos. Aunque tal vez estos no tengan la intensidad de los vínculos de la infancia retratados en el pasado literario de Madrid (*La forja de un rebelde* de Arturo Barea, *La busca* de Pio Baroja) (Barea, 2014 (1941)) (Baroja, 1982 (1904)) están más presentes que en los otros estudios de casos. (Caso de estudio 5, entrevista 6 y caso de estudio 6, entrevista 11).

La polarización entre cómo se vive en la ciudad y cómo se vive en el campo para un niño es algo que hemos heredado del pasado. La ciudad se consideraba un lugar donde se recibía una buena educación en un contexto civilizado mientras que el campo era el lugar donde se obtenía una verdadera educación a través del contacto con la naturaleza. En la literatura vemos que los niños del campo son considerados cándidos y de buen corazón (solo en los pueblos existe el tonto del pueblo), mientras que los de la ciudad son listos y espabilados. Como ya se ha dicho, estas son nostalgias literarias ya que los niños con los que hemos trabajado son parecidos en ambos contextos. Es posible que haya más tribus urbanas en las ciudades, como se observa en las puertas de los institutos de Vallecas, pero nuestros testimonios visuales no muestran una visión distinta de estos grupos subculturales mientras que sí evidencian distintas percepciones según la edad y el sexo. Hemos comprobado que esto es así también entre los niños inmigrantes o romaníes, es cuando nos hablan sobre su infancia pasada cuando nos damos cuenta de sus orígenes pues,

como hemos dicho, los niños se adaptan a todo (Caso de estudio 3, entrevista 1, Caso de estudio 4, entrevista 4).

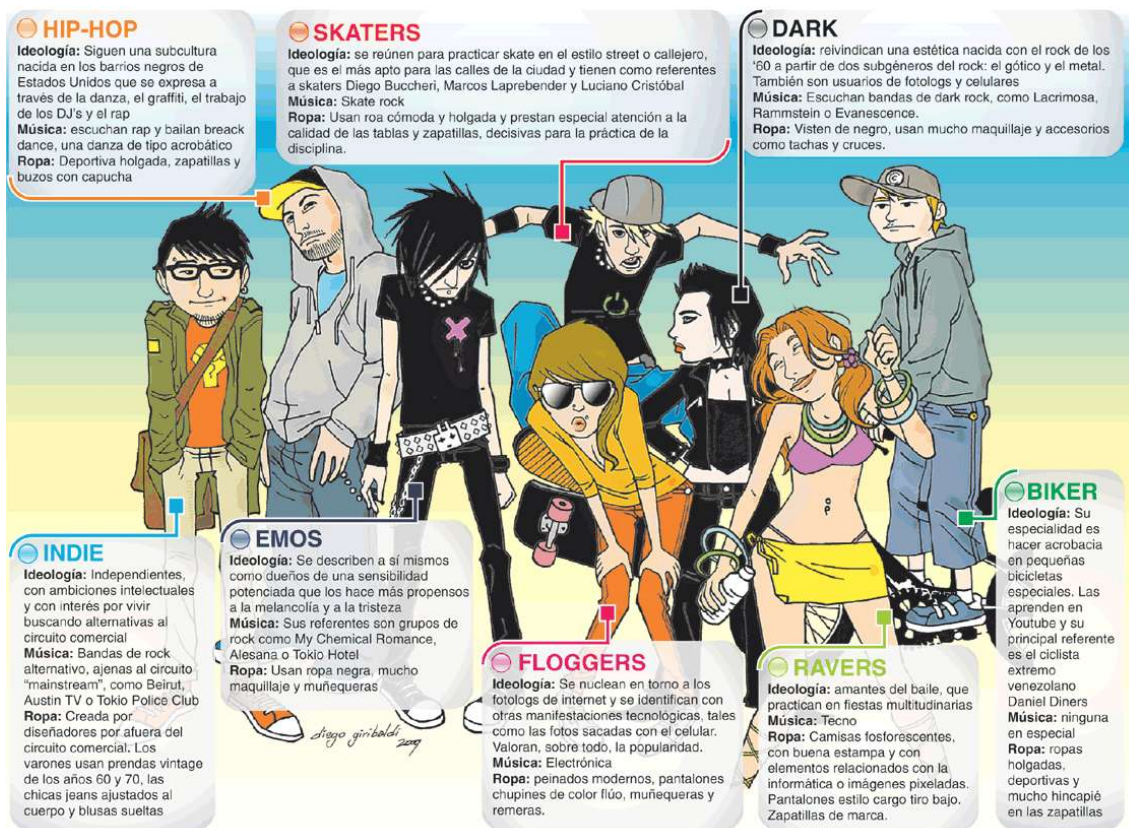


Fig.186 Imagen de distintas tribus urbanas de http://cieloreinaldi.blogspot.com.es/2013_09_01_archive.html. Obsérvese la cultura global urbana en la que todos los nombres son de origen anglosajón. La imagen no incluye a las tribus urbanas sudamericanas más violentas como los Latin Kings o Nietas, ni a los Sharps o Skins.

No obstante, sí hemos observado que sigue habiendo un déficit de transporte público lo cual hace que la movilidad sea uno de los problemas detectados en nuestros estudios, y uno de los objetivos para crear una verdadera región urbana. Esto es así sobre todo para los niños de Soto de Real, que dependen mucho de sus padres para el transporte local, en comparación con aquellos de Alpedrete, que tiene dos estaciones de tren, Tres Cantos, que está a solo 20 minutos del centro de la ciudad y el distrito de Puente de Vallecas que, a pesar de ser parte de la ciudad de Madrid, cuenta con cuatro nuevas estaciones de Metro y Cercanías.

3.1.7 Herramientas de alfabetización visual urbana y comunicación

El enfoque principal del estudio es la percepción de los jóvenes. No está contaminada por consideraciones sociales y es espontánea. El tema, análisis del paisaje, es uno sobre el que todo el mundo puede expresar su opinión y hablar. Los testimonios que hemos recogido muestran una considerable falta de conocimiento sobre su entorno local y una falta de alfabetización visual, probablemente debida a una pobre educación medioambiental. De estas percepciones se puede observar que existen también diferencias relativas a la edad y el sexo que deberían tenerse en cuenta a la hora de implantar herramientas de formación y participación. Se ha dicho que las percepciones de las niñas están más relacionadas con los espacios cerrados y los detalles, mientras que las de los niños lo están con los espacios abiertos. Es común dar por hecho que las niñas prefieren quedarse en casa y los niños estar fuera (Hart, 1992) (Sobel, 2002, (1993)). Los resultados del cuestionario que realizamos en el estudio de caso 5 indican que esto está cambiando, ya que aquí las chicas son más participativas que los chicos (Etherington, 2013).

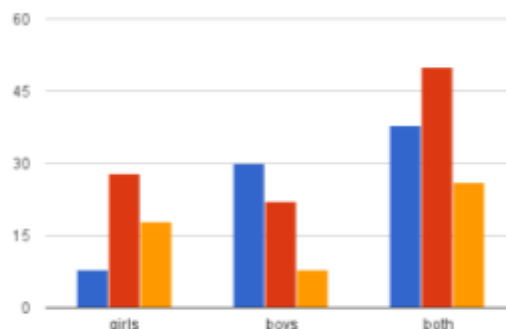


Fig. 187: Resultados de la tercera parte del cuestionario del Estudio de caso 5 sobre las preferencias de los grupos analizados (azul=investigadores: internet, bibliotecas locales..., rojo= exploradores: cámaras, naranja= diseñadores gráficos:Picasa, Photoshop). Las niñas prefieren explorar y los niños navegar por internet como primera opción y como segunda, las niñas prefieren diseñar y los niños explorar.

Últimamente, las técnicas de elicitation fotográfica en las investigaciones sobre la percepción han evolucionado de la creación de dibujos al uso de las cámaras; en los estudios de casos descubrimos que todos los niños tenían acceso a una cámara digital. El mundo digital permite acceder a información ya una velocidad acorde también con los niños de hoy. En

algunos aspectos se sienten más cómodos utilizando estas herramientas ya que saben que están en ventaja en comparación con sus profesores.

De las imágenes creadas mediante este proceso aún queda mucho por descubrir acerca de las posibilidades de estas herramientas, hay una tendencia a generar demasiada información sin un análisis suficiente por la facilidad que supone su uso. Los métodos tradicionales de dibujo creaban imágenes que lograban un enfoque más meditado y crítico (Ramon M. , 2015).

La investigación se realizó en pequeños colectivos trabajando en grupo, un hito en la educación y sociedad española dado que, en los últimos años, el individualismo ha sido el eje del sistema de enseñanza. En el estudio de caso 5, el Colegio Montessori que participó en el proyecto sigue el currículo británico, de manera que tuvo lugar en la clase de Educación Social y de Salud Personal (PSHE por sus siglas en inglés) cuyo objetivo es similar al de Ciudadanía. Plástica y Geografía son las otras dos asignaturas que pudieron adaptarse a la metodología, como se observa en las Guías CABE Safari (CABE, 2007). Según nuestra experiencia, la clase de PSHE es un ámbito más adecuado para estudiar las necesidades transversales de enseñar un proyecto de investigación urbana.

Los recursos educativos utilizados en los estudios de casos ya han sido empleados en diversos ámbitos y fueron elegidos por su facilidad de adaptación y las competencias visuales y comunicativas que refuerzan. Tuvimos mucha suerte de poder acceder al manual de *Making better places* (JCUD, 2006) dado que está enfocado en el diseño. Lamentablemente, no pudimos llevar a cabo las propuestas de diseño, como había sido nuestro objetivo inicial, por dificultades logísticas. Consideramos que es un campo muy interesante que merece la pena continuar investigando. Sobre todo, ahora que empezamos a ver que los arquitectos están formando parte del sistema educativo.

3.1.8 La investigación con niños como parte de un estudio arquitectónico

A lo largo de todo el estudio hemos luchado invariablemente para que los resultados estuvieran relacionados con el mundo de los estudios arquitectónicos en vez de seguir hacia otros campos: arte, geografía, sociología, psicología... que constantemente se cruzaban en nuestro camino. El alcance de la investigación se solapaba continuamente con estos otros, pero como arquitectos, contábamos con muchas ideas y herramientas concretas. Estamos acostumbrados a organizar proyectos, explicar conceptos visualmente y diseñar. Como se ha visto, la arquitectura y la investigación acción van de la mano (fig.17). Para los arquitectos, al igual que para los niños, la investigación a través de la experiencia y la observación, es un aprendizaje que puede aplicarse a la vida real. Sigue un ciclo donde los hallazgos se incorporan a la práctica.

Trabajar con niños es un desafío, pero también una colaboración de trabajo. A través de estos estudios hemos visto que la enseñanza, como empleo, es un futuro profesional muy válido para muchos arquitectos. Cada vez hay más arquitectos que encuentran estabilidad económica en este campo, que además tiene la flexibilidad de permitirles ejercer su práctica privada. Hemos comprobado que los arquitectos están alienados de la sociedad (Ramon F. , 2011) y al trabajar con niños los beneficios son dobles: tanto los arquitectos como los niños aprenden acerca de los entornos construidos, así como sobre las personas que los crean.

3.2 Conclusiones:

3.2.1 Evaluación retrospectiva de la investigación y sus resultados.

3.2.1.1 Cómo han evolucionado los objetivos originales.

El objetivo original de este estudio era analizar como los jóvenes perciben sus paisajes y desarrollar métodos y recursos que ayuden a motivarles para participar cívicamente en este espacio como establece la **Convención Europea del Paisaje**. (Castillogni, 2009) El convenio del paisaje, como se ha explicado, ha quedado relegado a un segundo plano al ir cobrando cada vez más protagonismo el entorno urbano y la relación de los niños con este tal como lo describe Colin Ward en su libro. Ward cuenta cómo los niños se hacen hueco en el espacio urbano a través de sus investigaciones cotidianas y el juego y el valor que tienen estos huecos en la ciudad.

El describe un paisaje urbano que se está perdiendo y la necesidad de dar herramientas a los niños que les haga partícipes en este espacio para recuperarlo. La herramienta fundamental es su voz y por esta razón el objetivo fundamental de la investigación se convirtió en ver el entorno urbano a través de la voz visual de los niños.

Los casos de estudio han puesto de relieve como es de interesante esta voz y las distintas tonalidades que tiene. La metodología visual puede servir para investigar y jugar¹⁹ con los niños como queda expuesto en los resultados principales. En el curso del estudio hemos visto como esta metodología se está usando cada vez más en estudios con niños y como el avance de las tecnologías visuales están haciendo que sea un campo de investigación de infinitas posibilidades.

Igualmente los siguientes objetivos específicos referenciados de estudio han evolucionado:

- Estudiar e implantar procesos y métodos de participación relacionados con la comprensión espacial. Hemos establecido vínculos con proyectos educativos del pasado españoles y

¹⁹ Usamos la palabra jugar al considerar que la educación puede ser un juego.

británicos como fueron los de La ILE, el ABE y el método Freinet. Al restableceros recuperamos la visión holística del pasado de educación, paisaje y participación.

- Desarrollar una visión geográfica y de identidad local del paisaje urbano en los alumnos que participan en el experimento. Hemos visto a través de las voces visuales polaridades y similitudes en los distintos lugares dentro de la CAM: sus nuevos paisajes suburbanos, sus espacios de transición, el nuevo horizonte globalizado a través de las nuevas tecnologías y poblaciones y como este varía por la influencia del entorno físico construido.
- Introducir la experiencia vivencial en grupo del paisaje que nos rodea y crear vínculos emotivos con el paisaje. Hemos visto como los jóvenes se organizan y aportan ideas y como la experiencia vivencial se puede realizar desde nuevas perspectivas debido a las nuevas tecnologías. Como, dependiendo del método usado, se pueden establecer más vínculos emocionales con el paisaje.
- Desarrollar como diseñar con niños un paisaje urbano en un contexto escolar. Este objetivo ha sido difícil de cumplir debido a cuestiones logísticas y a las limitaciones del sistema educativo. La experiencia sin embargo ha servido para constatar que esto sí es posible en otros países (El Reino Unido y Finlandia) (CABE, 2007) (Räsänen, 2007) y como las autoridades educativas en otras comunidades autónomas están interviniendo en el sistema educativo reglado para que haya mayor percepción y participación en el paisaje (Cataluña y Galicia) (Batllori & Serra i Sala, 2010) (Rosales, 2005)
- Durante la experiencia se detectaron casos de intolerancia y falta de conocimiento del prójimo. Los valores perceptivos, estéticos, éticos y morales son inherentes a los proyectos que hemos realizado, pretenden establecer vínculos con el entorno el “doble binding”. Los resultados son difíciles de valorar, (especialmente a corto plazo) y, sin embargo, entran como objetivos en todos de los proyectos de educación sobre el entorno construido que hemos consultado. (Brkovic, Pons, & Parnell, 2015)

3.2.1.2 Otros objetivos que han surgido:

El tema de la tesis a su vez también se ha ido desarrollado más allá de estos objetivos originales a otros de investigación relacionados los arquitectos y urbanistas. Hemos analizado a través de la voz visual de los niños como la arquitectura y la ciudad influye sobre los jóvenes y la necesidad establecer relación de cooperación y trabajo entre los arquitectos y los niños.

Las dos siguientes reflexiones han salido de este contexto de la relación entre la infancia y la arquitectura y la ciudad:

1. ¿Como pueden incidir los arquitectos con los niños para que los niños estén presentes en nuestros paisajes y las ciudades no entren en decadencia?

Una de las ideas que hemos percibido en muchos libros que hemos investigado es que las ciudades se están muriendo y los niños están desapareciendo de nuestros paisajes.

“En una sociedad cada vez más privatizada con hogares, coches, ordenadores, oficinas y centros comerciales privados, el componente público de nuestra vida está desapareciendo. Es cada vez más importante hacer que nuestras ciudades sean acogedoras, para poder encontrarnos con nuestros conciudadanos cara a cara y experimentar directamente a través de los sentidos. La vida pública en buenos espacios de calidad es una parte importante de la vida democrática y plena”. (Gehl, 2008)

Como en el título del informe de UNICEF: *Hacia un país sin niños*, los indicadores demográficos prevén que España será un país sin niños debido a aspectos estructurales, demográficos, sociales y económicos. Estos son sobre todo responsables de la disminución de su presencia en el espacio público. En los estudios de caso en colaboración con los niños visualizamos instantes de este fenómeno que nos permiten observar detalles específicos por lo que se detecta que se deben también a otros factores. Las cuatro localidades que examinamos muestran que:

- Ya no vemos niños participando en la vida pública (como sí vimos en Cuba) principalmente porque la presión económica de la burbuja inmobiliaria sobre el valor del suelo ha generado el éxodo de las

familias a la periferia, y también porque se han construido colegios nuevos fuera del centro de las ciudades, donde este es más barato.

- Los niños ya no juegan afuera en las calles porque su estilo de vida ha cambiado debido a la disminución en la densidad de la población (las unidades familiares son más pequeñas y las viviendas son más grandes), y las nuevas tecnologías que hacen que los niños prefieran jugar en casa.
- Ya no vemos niños caminando por las calles por los problemas de movilidad y seguridad de la arquitectura y el urbanismo moderno orientados a fomentar el transporte y las urbanizaciones privadas, donde los niños dependen de los demás para su transporte y actividades.

La presencia de los niños en el espacio urbano es indicativa de la salud de la sociedad (Gehl, 2008). Las políticas para la infancia son las que afectan a toda la comunidad y por eso deben formar parte de la misma. En el contexto de este estudio, hemos visto que en los últimos años estas políticas han sido en general regresivas: recortes en educación y sanidad, elevada tasa de desempleo juvenil e inmigración. La comunidad en su conjunto padece las consecuencias, como también lo hace el diseño de los edificios y los espacios públicos.



Fig. 189. Espacio urbano del futuro. En recreación del cuadro de Van Brueghel, los niños ya no son los protagonistas del espacio urbano, los niños han creado espacios nuevos de juego dentro de los edificios donde todas las ventanas están azules por la luz de las pantallas que hay dentro. El único niño que vemos es uno que está yendo a jugar con otros a la PlayStation. Los bloques de ladrillo permanecen en silencio al fondo y el paisaje arquitectónico es desolador. Imagen de Bruce van Platter (http://www.brucevanpatter.com/brueghel_painting.html#)

2. La existencia de nuevos roles del arquitecto en una nueva pedagogía urbana

“Los nuevos abordajes educativos establecen la necesidad de enfoques creativos transversales, donde la escuela no está solo en las aulas” (Robinson, 2011, (2001)) En estos los arquitectos deben participar.

Al principio de esta tesis, comentamos cómo la formación ambiental se inició en el siglo pasado por la ILE en las escuelas dentro de un sistema educativo progresista que quedó interrumpido. Siguió desarrollándose en otros países y continúa actualmente aspirando a enseñar autonomía y creatividad a través de las experiencias vividas en los paisajes urbanos y la participación. (CABE, 2007) (Räsänen, 2007)

La educación sobre el entorno natural y construido no es solo parte del currículo escolar de estos países sino que además se ha integrado en las actividades culturales de la ciudad. (Korpelainen, 2001) Ahora, los colegios profesionales y las facultades de arquitectura organizan actividades, paseos urbanos, concursos literarios y otras actividades municipales para jóvenes²⁰, al igual que lo hacen ONG como *The Campaign for Drawing* con grandes eventos como *The Big Draw* en el que participa toda la comunidad, no solo los niños, dibujando en las calles y lugares públicos de todo el Reino Unido. Hemos visto que los arquitectos de Madrid también están participando en este campo de manera muy individual. Están los que se han convertido en profesores y enseñan en institutos y colegios, siguiendo el programa de estudios y completando las carencias, dentro de lo posible, con sus conocimientos profesionales relacionados con la arquitectura y el urbanismo. (Encinas, 2015). Luego están también los que organizan actividades extracurriculares para niños relacionadas con la arquitectura y los juegos, como: “Chiquitectos” o “Partes Sueltas”. Apenas existen iniciativas institucionales; la vía académica se ha visto interrumpida una vez más por viejos prejuicios ideológicos y recortes presupuestarios. El eje corporativo de la COAM, el Colegio Oficial de Arquitectos de Madrid, empieza ahora a despegar, y se ha creado recientemente un grupo de trabajo denominado “Infancia y arquitectura”, pero corre el riesgo de quedarse solo en eso, en una visión corporativa de

²⁰ Véase el proyecto “Rootscape” de JCUD en Oxford

la arquitectura. Igualmente, empiezan a surgir proyectos locales municipales de participación en Rivas Vaciamadrid y en el Mercado de la Cebada relacionados con los movimientos sociales que surgieron en la Puerta del Sol de Madrid en mayo de 2011, que son de realizados por grupos pluridisciplinarios en los que colaboran arquitectos. (Playgrounds, 2014).

3.3 Recomendaciones y propuesta: plan de acción

La estrategia cíclica de la investigación de acción, requiere la parte más importante de un proyecto de investigación: establecer un plan de acción para estudios posteriores y una propuesta para instigar el cambio. Esto también es lo habitual en los procesos de arquitectura, los arquitectos y urbanistas proponen proyectos y soluciones basadas en sus investigaciones. Nuestras conclusiones indican que una pedagogía urbana es fundamental para crear mejores ciudades, así como una participación activa en la investigación y el diseño con niños. Nuestra propuesta de acción es continuar la investigación visual a otros espacios relacionados con la infancia en la CAM, como los domésticos y los escolares, y proseguir el estudio iniciado sobre el espacio entre estos dos ámbitos; el paisaje urbano, con propuestas de diseño con los niños.

3.3.1 Temas de investigación futura con niños

La participación es el factor clave para crear mejores ciudades con los niños y los arquitectos. Hemos visto mediante nuestras técnicas de elicitación fotográfica, que la investigación sobre el entorno local es el punto de partida para el proceso de participación y hacer visibles las voces de los niños. Las técnicas visuales que hemos utilizado en nuestro estudio para analizar el espacio urbano pueden emplearse igualmente para investigar los espacios de los hogares y los centros educativos de los niños.

3.3.1.1 Posibles investigaciones sobre el espacio doméstico:

- el dormitorio del niño

El dormitorio es un lugar donde el niño se siente seguro. La investigación puede ayudar a conocer más acerca de cómo ellos utilizan estos espacios, el impacto que tienen las nuevas tecnologías y cómo pueden diseñarse para conectarse con el paisaje urbano.

En este estudio hemos descubierto las siguientes posibilidades para su futura investigación:

- La necesidad de adaptabilidad de las viviendas

Los hogares modernos han sido diseñados como una serie de habitaciones con funciones asignadas. En el caso del dormitorio, son específicas para el tipo de usuario. Vemos que las habitaciones de los niños están continuamente readaptándose a las necesidades de cada edad: desde el bebé, al niño pequeño hasta el adolescente, sus habitaciones son básicamente redecoradas, hasta llegar a la última fase, cuando se convierte en su hogar dentro del hogar cuando no pueden emanciparse o cuando sí lo hacen y se convierte en el nido vacío. Si a la hora de diseñar estas habitaciones tuviéramos en cuenta su adaptabilidad basándonos en los testimonios de los niños, se podría resolver gran parte de las tensiones que surgen en los hogares. Los dormitorios de los niños no son solo lugares para dormir, deben ser también lugares para jugar y para estudiar. (Montanter & Muxi, 2006)

- Los nuevos ciberespacios de juego: el juego como herramienta educativa

Como hemos visto en el cuadro de Van de Brueghel, los juegos de niños tienen infinitas posibilidades. Muchos docentes recomiendan encarecidamente que no se tenga acceso a internet ni ordenadores en estas habitaciones dada la tentación de estar permanentemente conectados al mundo digital. Como hemos visto en la fotografía fig. 182., se trata de un fenómeno de nuestra época, un problema que no puede resolverse mediante la prohibición. Se podría abordar mediante una perspectiva arquitectónica. A través de estas nuevas ventanas, los niños tendrán acceso a nuevas zonas de juego. Aunque de interés comercial, los juegos que juegan ahora son como muchos juegos del pasado, normalmente relacionados con estrategias bélicas, la construcción de comunidades y los vínculos sociales (*Age of Empires* o *Sims*) al igual que en el cuadro de Van de Brueghel.

Existen muchas actividades relacionadas con el campo de la arquitectura y el juego que podrían conectar la visión global con la local. Los juegos de internet son adictivos y dejan pocas posibilidades de autonomía o creatividad, sin embargo, al igual que en el pasado, la curiosidad innata de los niños y su necesidad de manipular las cosas, exige nuevos juegos que fomenten la interacción y la creatividad como por ejemplo el juego de construcción con ladrillos: *Minecraft*. Estos nuevos ciberespacios de juego

y aventuras son globales. En ellos, los niños pueden jugar con otros niños de todo el mundo. Internet ha abierto el horizonte de posibilidades y relaciones sociales que también forman parte de la participación arquitectónica para diseñar nuevas comunidades y servicios. El juego y el aprendizaje a través del juego es una forma importante de crear vínculos sociales que puede incorporarse al diseño arquitectónico o urbano a través del mundo digital desde la supervisión de los *Playworkers*²¹. Los futuros *Playworkers* (animadores) y arquitectos deberían implicarse en la organización de estos espacios, para lo cual sería necesario realizar estudios con niños para averiguar cómo ellos utilizan estos espacios. En el MOOC impartido por la Facultad de Educación de Sheffield: *The Experience of Play*, se cuenta como se está investigando estas nuevas posibilidades de juego. El estudiante de doctorado Chris Bailey investiga creando un club de *Minecraft* con niños de primaria como actividad extraescolar donde se simulteanda el mundo físico y el digital. Bailey actuando como un “ciber- playworker” supervisa el juego de los niños a la vez que investiga como se interrelacionan socialmente en sus juegos y de ellos crean micro narrativas. (Jenkins, 2004)



Fig.190. Fotografías de Adventure Playgrounds el pasado y del futuro. (Fotografía del Crowley Adventure playground y de Club de Minecraft de la investigación de Chris Bailey en la Facultad de Hallam Sheffield.)

²¹ Un playworker es un profesional, animador al juego, que surge en los primeros Adventure Playgrounds, y que hoy en día es una figura muy común en los países anglosajones, existe una carrera universitaria en el Reino Unido en la que se forman a estos profesionales. “La teoría y la práctica del playwork (animación al juego) reconoce que los juegos de los niños deben elegirse libremente, dirigirse individualmente y estar intrínsecamente motivados. La labor de un animador es asegurarse de que se disponga de la mayor gama posible de juegos en los que los niños puedan participar, y observar, reflexionar y analizar el juego que vaya surgiendo y seleccionar un modo de intervención o cambiar el espacio de juego si es necesario.”(Wikipedia) .

- Devolver el mundo real realidad a las habitaciones

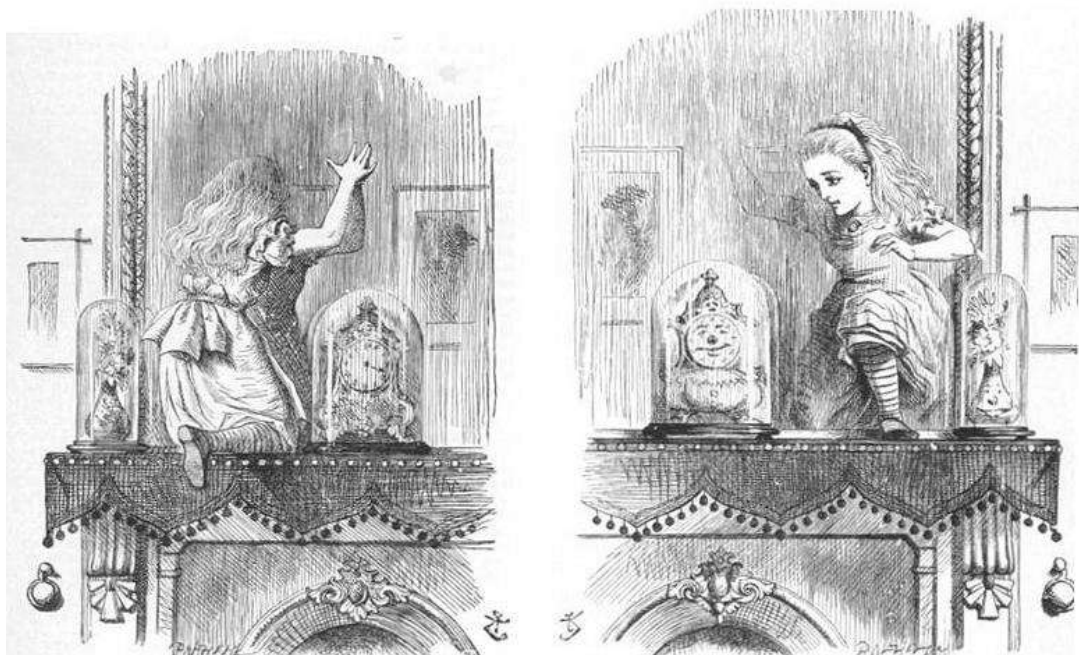


Fig.191. Los espejos se utilizan para crear espacio en la arquitectura. Un espejo, como una pantalla o ventana a internet, es una realidad virtual de la que, como en *Alicia a través del espejo*, deben regresar los niños. Ilustraciones originales del libro de Lewis Carroll realizadas por John Tenniel.

Las vistas desde la ventana también deberían formar parte del diseño, para los arquitectos, como mi padre Fernando Ramón (F. Ramón p. 117, 1980), es algo que se puede manipular como usuario para relacionarse con el espacio exterior, utilizando persianas y contraventanas, cortinas y estores, tan típicos de nuestras regiones mediterráneas. En el dormitorio de un niño, refugio del mundo exterior, debe haber también una ventana: “Un lugar donde el exterior penetre en el interior” (Elliot, 2011, pág. 16), con luz y sonidos suaves, e incluso olores, como los recuerdos de la infancia de Walter Benjamin de la galería en la que solía jugar de niño en Berlín, o los recuerdos de Arturo Barea jugando en un balcón en Lavapiés que daba a la calle. Estos elementos no son específicos del dormitorio del niño, forman parte de los espacios habitados que se comparten en los hogares. El paisaje urbano debe formar parte de la vivienda, las habitaciones deben tener vistas. En esta tesis, nuestro interés radica en que, en esta etapa de la vida, crear imágenes relacionadas con la propia identidad tiene cada vez más importancia para los entornos urbanos y puede tener una naturaleza de investigación lúdica (Parnell & Patisarika, 2014) introduciendo una actividad de grupo en la que las fotografías que

toman de los que les rodea con sus teléfonos móviles y las ventanas se convierten en los protagonistas.

3.3.1.2 Más estudios sobre centros educativos

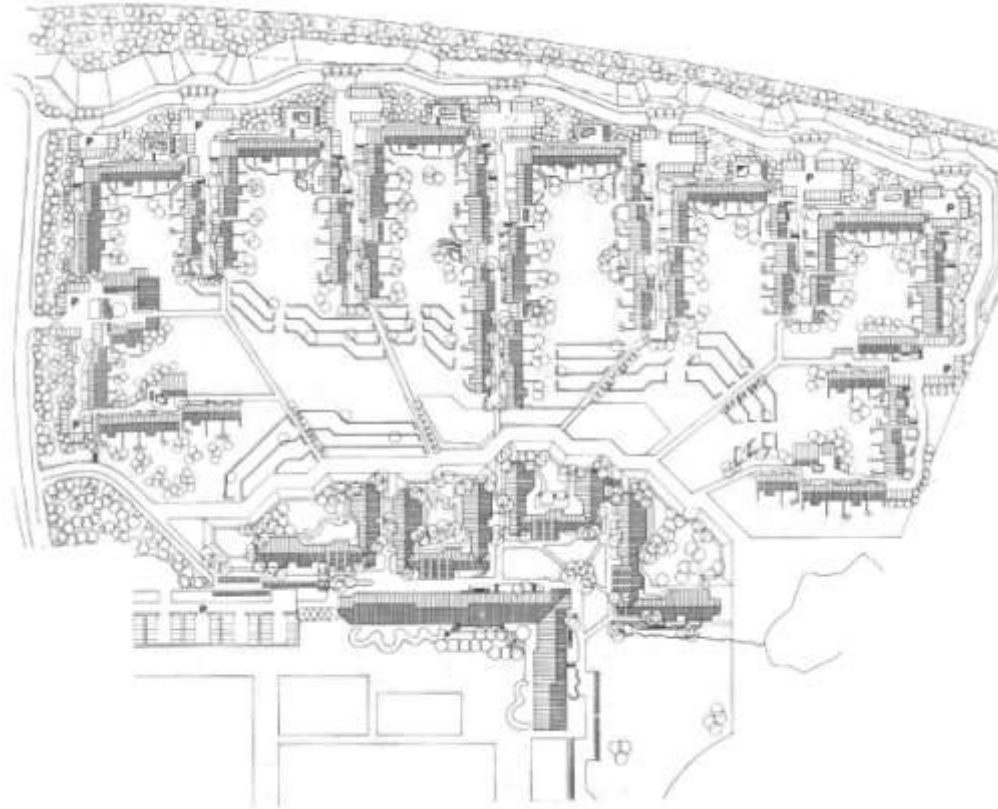


Fig.192 Un ejemplo de un proyecto de arquitectura vinculada del estudio danés Vandkunsten, en Farum Copenhague (1983). Es el plan maestro de una urbanización de 189 casas con dos colegios que están unidos a las mismas a través del paisajismo y caminos seguros.

Asimismo, se pueden realizar consultas sobre los centros educativos y sus terrenos. Hemos encontrado dos valiosas fuentes para estudios futuros: *The School I'd Like [El colegio que yo quisiera]* (Burke & I, 2015,) y *Where the sustainable school meets the third teacher [Encuentro entre el colegio sostenible y el tercer profesor]* (Brkovic, Pons, & Parnell, 2015).

El primero incluye tres consultas realizadas en los últimos 50 años en periódicos británicos. Muestra en qué han cambiado y en qué siguen iguales las opiniones de los niños sobre sus colegios en estos años, dando lugar al *Manifiesto de los niños* (publicado por The Guardian el 3 de mayo de 2011). Entre una gran diversidad de temas que se pueden investigar, los niños entrevistados recalcaron la necesidad de un entorno construido más

sociable como una de las necesidades básicas de la arquitectura escolar. El segundo es un estudio de un centro educativo en Barcelona, que, a través de la consulta visual con los niños, hizo posible evaluar el nivel de sostenibilidad del colegio. En él se analizan los siguientes temas, que nosotros también hemos comprobado existen en los centros de nuestros estudios:

- Ubicación.

Como ya hemos visto, la ubicación del centro educativo en el tejido urbano de una ciudad es esencial para establecer vínculos con su entorno. Es importante crear caminos seguros para que los niños lleguen al colegio; esto es posible cuando los coches tienen una presencia limitada.

“Los estudios empíricos previos han demostrado que conocer a los vecinos y que ellos nos conozcan (Reay y Lucey, 2000), y establecer estrechas relaciones entre el colegio y la comunidad local (Langhout, 2004), es lo que ayuda a los alumnos a percibir que un entorno es seguro. Crear un centro educativo seguro y sostenible es tarea de toda la comunidad; el colegio debe estar funcionalmente integrado en la comunidad (Atlas y Schneider 2007). En un entorno seguro, los niños pueden en tablar nuevas relaciones (Consejo de investigación de ciencias humanas (HSRC), n.d.) y crear, desarrollar y compartir importantes conocimientos locales”. (Brkovic, Pons, & Parnell, 2015)

- Entradas

Hemos visto cómo la entrada al centro educativo es uno de los elementos más importantes para crear el sentido de pertenencia. Nos hemos encontrado con testimonios de la infancia que recuerdan nítidamente las puertas de entrada a su colegio, incluso hasta el tipo de picaporte que tenían. Hoy en día estas entradas tienen muchas de las características de una prisión de seguridad, siendo los profesores los guardianes.

“El diseño de las entradas es importante ya que puede determinar el tipo de mensajes y el ritmo de las interacciones valoradas en los colegios (Ogden et al, 2010)”. (Brkovic, Pons, & Parnell, 2015)

- Zonas de recreo

Se ha dicho que las zonas de recreo son muy importantes para crear la cohesión del grupo y desarrollar las habilidades sociales. Como se indico en la introducción de este estudio, son un lugar que se está perdiendo en la arquitectura actual.

“Las zonas de juego se han trazado como sitios adecuados para establecer vínculos, crear cohesión de grupo y desarrollar habilidades sociales”. (Brkovic, Pons, & Parnell, 2015)

- Pasillos y espacios compartidos

Nuestros estudios de casos nos indican que existe una necesidad de diseñar espacios para interactuar y exponer trabajos.

“Los espacios escolares capaces de actuar como el ‘tercer profesor’ son aquellos donde los participantes en el proceso de aprendizaje y las actividades de aprendizaje están bien conectadas y mutuamente interconectadas”. (Brkovic, Pons, & Parnell, 2015)

- El espacio urbano como vínculo

En los estudios de casos observamos que los colegios de primaria tienen un papel muy importante en la vinculación social con la comunidad, que de pronto se pierde cuando los niños pasan a la educación secundaria. Esto se debe a cómo se gestionan los edificios.

*“El uso conjunto de las instalaciones por parte del colegio y los vecinos fomenta el desarrollo de un sentido de comunidad”.
“Actividades curriculares y extracurriculares como espectáculos de baile y teatro, recitales, conciertos, recaudación de fondos para viajes escolares, fiestas, reuniones de padres y exposiciones del colegio. Los miembros de la comunidad también tienen una fuerte presencia dentro del colegio”. (Brkovic, Pons, & Parnell, 2015)*

3.3.2 Temas para la participación: diseñar con niños:



Fig. 193 fotos sacadas de diferentes propuestas de participación den el diseñocon niños.

Uno de los objetivos de diseñar con niños es que con su participación se adueñan de estos espacios y sienten que deben cuidarlos (Blundell- Jones, Petrescu, & Till, 2009) (Chawla, 2002). Nosotros no hemos podido llevar a cabo ninguno de este tipo de proyectos en los estudios de casos, pero es una investigación y actividad importante como se ha visto en los ejemplos de diseños con niños de skate parks, (Woolley & Johns, 2013)refugios en los parques (Fluid, 2009) (Millon Uttke & Heinrich, 2014) y zonas de juego (Robbe, 2012) (Jacobs, 1961) (Woolley, Armitage, Bishop, Curtis, & Ginsborg, 2006).

La investigación de Woolley sobre los skate parks muestra la información que se puede obtener al participar con los skaters, ya que son los expertos sobre la pavimentación y el mobiliario urbano. El estudio también refleja su deseo de formar parte de la ciudad y los conflictos que esto entraña en la ubicación de las zonas para monopatines en la ciudad de Sheffield.

La participación en el diseño de un refugio en un parque descrita por Fluid en el libro *Arquitectura y participación*, muestra cómo se incluyó en un proyecto de diseño para la Universidad London Metropolitan dos marquesinas para los jóvenes en el parque Spa Fields. Los chicos que colaboraron en el diseño del proyecto eran conocidos por sus conductas antisociales. Su participación consistió en explicarles a los alumnos de arquitectura que diseñaban las marquesinas, cómo iban a destrozarlas. Esto concienció a los diseñadores sobre la necesidad de utilizar formas y materiales fuertes y robustos. Además de sus objeciones al diseño, se logró inculcar un sentido de propiedad mediante la participación de los jóvenes. La primera propuesta fue de una plasticidad muy criticada. Tenía

iluminación fotovoltaica, lo cual la hacía destacar de forma muy bonita en el parque de noche. Pero esa marquesina fue horriblemente destruida por bandas rivales cuando aún no habían pasado dos semanas desde su instalación, y perdió su iluminación. El segundo proyecto tuvo más éxito ya que se colocó según aconsejaron los participantes, cerca de una senda y a pesar de haber sufrido grafiti, sigue sólidamente intacta. El diseño fue más apreciado por los niños a pesar de no ser tan estéticamente ambicioso como la primera propuesta. Al final fue la utilizada, no solo por los niños del parque, sino por las personas que pasean a sus perros o las que quieren parar a tomarse un sándwich a la hora del almuerzo. Angela Millon Ute, cuenta un caso similar realizado en un parque en Berlín, son procesos cíclicos de participación en que los grupos cambian pero el germen sigue.

La paisajista australiana Fiona Robbe contó con la participación de los niños para diseñar la zona de juegos de un parque, enfatizando la necesidad de los niños de zonas para jugar con agua y para escalar. Aquí también se analizaron las diferencias por sexo, ya que las niñas prefieren jugar con el agua y los niños prefieren escalar. A los niños y niñas de esta iniciativa se les ocurrieron 17 ideas sobre lo que querían.

Se ha dicho que los conflictos de propiedad que surgen cuando los niños no sienten las áreas de juego como suyas, son algo que les es dado por una entidad abstracta (Caso de estudio 4, entrevista 2). Esto les lleva a buscar sitios fuera de las zonas oficiales, lugares especiales, escondidos (Fig. 185). Existe una necesidad, siguiendo la línea iniciada por las zonas de juego de aventuras *Adventure Playgrounds*, de lugares en los que los niños puedan manipular su entorno y que no deben estar ocultos sino formar parte del paisaje urbano. Desde el punto de vista del diseño, deberían ser accesibles y seguros. (Ward, 1990 (1978))

Colin Ward termina su libro diciendo: *“En vez de arrojarles algunos juguetes, ¿no deberíamos ayudar a los niños a salir del arenero y entrar en la ciudad?”* En los últimos 50 años, la investigación relacionada con los niños en la ciudad ha analizado muchos de los problemas que hemos visto, y ha sugerido reformas y políticas para que los niños puedan salir de esos areneros, muchos siguiendo las directrices de Colin Ward.

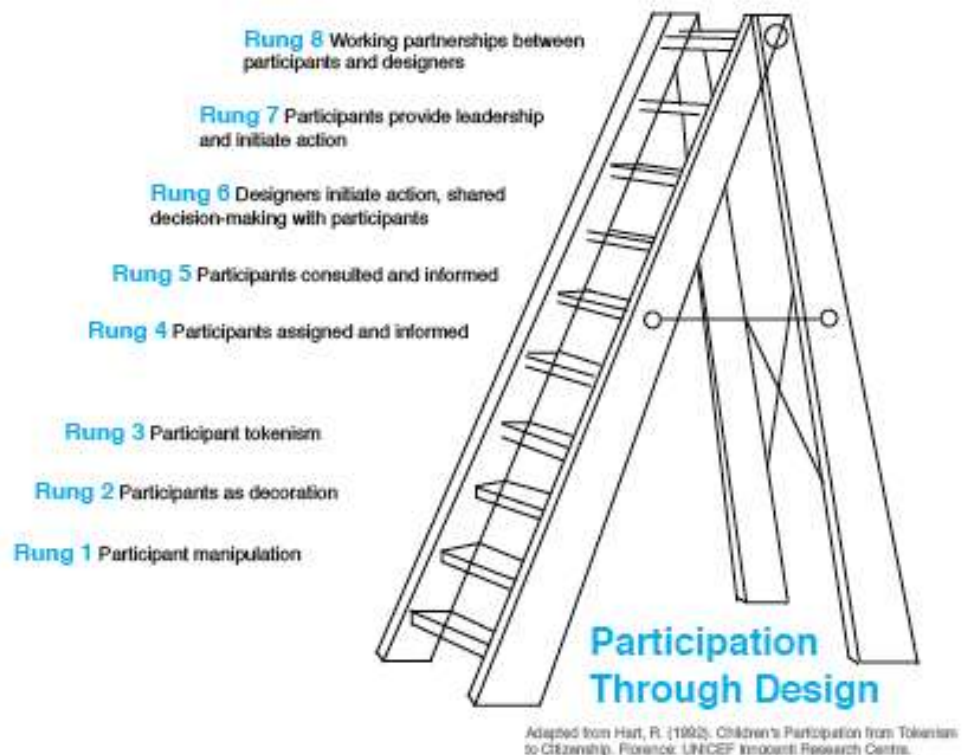
GLOSARIO

- **Double binding:** la doble vinculación entre un colegio local y su entorno local es ejemplo de donde se educa a los niños y se hacen y deshacen lazos de amistad, aprendizaje, matrimonio y a través de estos vínculos se crea una red social que a su vez enriquece el entorno.
- **Educación progresista:** movimiento pedagógico que empezó a finales del siglo diecinueve; ha persistido en diversas formas hasta el presente. El término progresista se utiliza para distinguir este tipo de educación de los programas de estudios tradicionales euro-americanos del siglo XIX, enraizado en la preparación clásica para la universidad y fuertemente diferenciado por clase social. En contraste, las raíces de la educación progresista se encuentran en la experiencia presente. La mayoría de los programas de educación progresista comparten las siguientes cualidades:
 - Énfasis en aprender haciendo: proyectos prácticos, aprendizaje expedicionario, aprendizaje experiencial
 - Currículo integrado centrado en unidades temáticas
 - Integración del emprendimiento en la educación
 - Fuerte énfasis en la resolución de problemas y el pensamiento crítico
 - Trabajo grupal y desarrollo de habilidades sociales
 - Comprensión y acción como objetivos de aprendizaje en vez de memorización de conocimientos
 - Proyectos de aprendizaje colaborativos y cooperativos
 - Educación para el civismo y la democracia
 - Educación altamente personalizada que tiene en cuenta las metas individuales

- Integración de servicios comunitarios y proyectos de aprendizaje de servicios en el currículo diario
- Selección de contenidos de materias anticipando qué competencias serán necesarias en la sociedad del futuro
- Menos énfasis en los libros de texto a favor de una variedad de recursos de aprendizaje
- Énfasis en el aprendizaje permanente y las habilidades sociales
- Evaluación a través de los proyectos y producción de los niños
- **El tercer profesor:** este término fue acuñado por el educador italiano Loris Malaguzzi, que inició el movimiento preescolar en Reggio Emilia. Los tres elementos docentes son los adultos, los niños y el entorno físico. A este último por tanto se le denominó 'el tercer profesor'.
- **Estrategia de investigación (action research):** "El objeto del estudio es resolver un problema práctico y generar guías de mejores prácticas. Para conseguirlo, es necesario establecer una estrategia de investigación, un plan de acción diseñado para lograr una meta específica" (Descombe, 2010 (1998))
- **Estudio de caso:** "enfoque en un fenómeno particular con vistas a proporcionar una descripción detallada de la experiencia vivida en un instante concreto" (Descombe, 2010 (1998))
- **Foto elicitation:** es un método de entrevistas que utiliza imágenes para generar comentarios. El propósito principal de las entrevistas de suscitación mediante fotografías es registrar cómo responden los sujetos a dichas imágenes... La elicitation mediante fotografías se ha utilizado con éxito en diversos estudios y es frecuente en los estudios de participación con niños pequeños y comunidades marginadas.
- **Imágenes encontradas.** Imágenes que ya existen en contraste con las imágenes que se generan durante el proceso de investigación. (Descombe, 2010 (1998))
- **Investigación acción:** estudios realizados por individuos para resolver un problema. El propósito de la estrategia de una

investigación de acción es resolver un problema concreto y generar guías de mejores prácticas.

- **La escalera de Arnestien:** (versión revisada por R.Hart):



- Manipulación- los niños no comprenden los problemas en cuestión y por tanto no comprenden sus acciones. Simplemente hacen lo que los adultos les piden.
- Decoración-los niños llevan camisetas con eslóganes, actúan en un evento para promover una causa, o son utilizados en fotografías para aportar una cara sonriente y participar en actividades divertidas para crear un factor positivo. Probablemente disfrutan y participan en el evento de manera entusiasta, pero no entienden bien de que se trata y no forman parte de su organización.
- Simbolismo- A menudo adultos bien intencionados organizan situaciones en las que a los niños aparentemente se les da voz, pero tienen poco poder de decisión sobre el tema y limitadas

oportunidades de expresar su propia opinión. Esto ocurre cuando los adultos establecen el programa y se espera que los niños lo cumplan debidamente. El grado en el que la experiencia esté forjada y controlada por adultos determinará el nivel de simbolismo.

- Asignado pero informado- Los adultos formulan el marco del proceso de participación, y los niños participan de manera voluntaria cuando han comprendido las intenciones del proyecto, saben quién ha tomado las decisiones sobre su participación y agradecen la naturaleza de su papel.
- Consultado e informado- el proyecto puede estar diseñado y dirigido por adultos, pero los niños comprenden el proceso y sus opiniones son tratadas con seriedad. No se espera que los niños reflejen las percepciones u opiniones de los adultos, si no que se les anima a desarrollar sus propias ideas y comprensión y se les ayuda a hacer juicios informados
- Iniciado por adultos, decisiones compartidas con los niños- el objetivo es implicar a todos en la formulación de ideas y la planificación de proyectos. Se valoran la experiencia y los conocimientos concretos tanto de los niños como de los adultos, y se encuentran maneras de comunicarse entre sí. Aquí es donde los adultos están dispuestos a entregar el control de las ideas a los niños, a la vez que se ofrece un marco seguro y tal vez cierta dirección.
- Iniciado y dirigido por niños – los niños asumen el liderazgo en la organización y dirección de grupos de trabajo colaborativos, con el apoyo de los adultos. En este caso, los niños han sido capaces de desarrollar la confianza y competencia necesarias para asumir el control y la responsabilidad
- Iniciado por los niños, se comparten las decisiones con los adultos- los niños adoptan el papel líder en la conceptualización de ideas y propuestas, identificando oportunidades y problemas y formulando estrategias de acción, con el apoyo de los adultos.

(Adams & Ingham, Changing places: Children's participation in environmental planning, 1998)

- **Metodologías visuales:** una metodología de investigación cualitativa que se basa en el uso de medios artísticos para “producir y representar el conocimiento”. Los medios artísticos proporcionan una fuente rica de información que tiene la capacidad de capturar la realidad. Asimismo revelan información acerca del creador que está detrás del medio.
- **Métodos de investigación:** herramientas para recopilar datos. (Descombe, 2010 (1998))
- **Muestreo de bola de nieve (snow ball sampling):** “el proceso de selección emerge a través de un proceso de referencia de una persona a otra. Empieza con una pequeña muestra que poco a poco va en aumento.” (Descombe, 2010 (1998))
- **Muestreo por grupos aleatorios (cluster sampling):** “selección aleatoria de clústeres o grupos (en este caso, centros educativos); el investigador no realiza los grupos puesto que ya existen. La inclusión de todos los alumnos dentro del centro elegido se basa en el supuesto de que dentro de cada grupo habrá una representación de la población general en cuanto a edad, género, nivel social y capacidad académica” (Descombe, 2010 (1998))
- **Paisajes con personas (peopled landscapes):** Peter Kropotkin y Ebenezer Howard profetizaron que las zonas rurales deprimidas se repoblarían con la expansión suburbana.

IMÁGENES DEL PASAJE LOCAL DE LA SIERRA DE MADRID: EL CASO DE ESTUDIO SU PERCEPCIÓN CON JÓVENES

LOCAL LANDSCAPE IMAGES OF MADRID'S SIERRA: A CASE STUDY OF LOCAL LANDSCAPE AWARENESS WITH YOUNG PEOPLE

MARCELA RAMÓN

Arquitecta

Doctoranda del Departamento de Arquitectura

Universidad de Alcalá

ramonarqs@yahoo.es

RESUMEN

El presente informe forma parte de uno de los casos de estudio empíricos realizados con jóvenes investigando sobre su percepción del paisaje local en contexto escolar en la Comunidad de Madrid. Hemos utilizado metodología visual valorando las percepciones de 66 jóvenes. A través de sus miradas, se ha realizado una consulta en la que se ha contado con la colaboración inestimable del Instituto de Sierra de Guadarrama del pueblo de Soto del Real y su profesor de geografía David Sáez. La metodología se basa en la “investigación activa de photo elicitation”, descrita en “Image-based educational research: childlike perspectives” por Prosser y Burke, que da voz a los jóvenes realizando con ellos una investigación con imágenes de su entorno y utilizando como recurso la herramienta llamada “Mapa de Gulliver”. El Mapa se realizó con la selección de 913 fotografías realizadas por los estudiantes que luego se expuso en su Instituto. Este Mapa de Gulliver es una adaptación digital del descrito en el manual de Driskell: “Creating better cities with children and youth”. El manual recoge el núcleo de las ideas y metodologías llevadas a cabo en el trabajo de campo que se realizó en el proyecto de la UNESCO “Growing up in cities” del que fue precursor en los años 70 el reconocido urbanista Kevin Lynch. El objetivo de esta investigación ha sido ver hasta qué punto está presente en las miradas de los jóvenes el diseño de su entorno y como éstas pueden dirigirse a la participación en su diseño. Los resultados y conclusiones se pueden agrupar en los siguientes temas y subtemas: El impacto sobre su modo de vida: los procesos de urbanización reciente de los pueblos, la importancia del espacio urbano (la plaza, la calle, el parque) como lugar de socialización de los jóvenes y el bienestar que supone la presencia del paisaje natural. El uso del espacio urbano: roles de género, globalización y la alienación del entorno y el arraigo. Pedagogía urbana: La arquitectura y el urbanismo como herramienta educativa para crear: sentido del lugar y “topofilia”, ciudadanía y conocimiento de ámbito público, y la caracterización del paisaje urbano de los jóvenes.

PALABRAS CLAVE: investigación pedagógica activa, participación con jóvenes, imágenes y fotografías de su paisaje local.

ABSTRACT

The following report is part of one of three case studies carried out in the proposed thesis: “How young people are aware of Madrid’s built environment in an educational context”. Using a visual research methodology we have been able to understand how 66 students view their local landscape with the inestimable collaboration Sierra de Guadarrama Secondary School in Soto del Real and of their geography teacher David Sáez. The methodology is of an active research as described by Prosser and Bruke in their article “Image-based educational research: childlike perspectives”, which gives voice to these young people by engaging them in an image research process of their environment using a participative resource tool called a Gulliver map and “close listening” to them using photo-elicitation technic interviews. In the present case study a selection of 913 photographs where used to make the map collage and exhibit it in the school. The Gulliver Map is a digital adaptation of the one described in David Driskell’s manual for participation “Creating better cities for children and youth”. The manual’s core ideas and methods have been field tested through the UNESCO “Growing up in cities project” pioneered in the 1970s by the influential city planner Kevin Lynch. The aim of the investigation is to see up to what point is the design of the built environment present in young people’s views and how these can be orientated to participate in its design.

The results and conclusions of the study can be summarized in the following themes and sub themes: the impact in young's people's life styles of recent urbanization processes and local villages and the importance of socializing in public space (the square, the street the parks) and benefits of the presence of the natural landscape. The use of public space: gender roles, globalization, alienation and belonging. Urban pedagogy; architecture and urban planning as educational tools: for creating sense of place and topophilia, as part of citizen ship in the public realm and to characterize young people urban landscapes.

KEYWORDS: Active educational research, youth participation, young people's local landscape images and photographs.

ANTECEDENTES

El presente caso de estudio forma parte de una serie que investiga la percepción del paisaje urbano a través de las miradas de los jóvenes en la Comunidad de Madrid realizado para mi tesis doctoral dirigida por Daniel Zarza, Catedrático de Urbanismo de la Universidad de Alcalá de Henares. Son las miradas de un grupo de 66 jóvenes que viven en la Sierra de Madrid en un entorno natural que se ha visto inmerso en una transformación urbana muy reciente. El interés del estudio es valorar cómo estas miradas perciben estos paisajes locales. Durante el curso de doctorado del 2010 "Territorio y paisaje: carácter, historia, usos y valoración" del Departamento de Geografía de la Universidad Autónoma de Madrid (UAM), realizamos un primer trabajo de investigación con los niños de educación primaria. En este estudio vimos cómo, a través de sus dibujos, expresaban sus percepciones del espacio y el paisaje de la Sierra de Guadarrama¹. Se trataba de niños muy pequeños que casi no sabían escribir pero con el dibujo expresaban su conocimiento del entorno. Esta metodología visual con dibujos infantiles, iniciada principios del siglo XX por el psicólogo Jean Piaget, se usó para analizar el desarrollo de las miradas de los niños en la experiencia vivencial de un espacio natural. La presente investigación con jóvenes de educación secundaria ilustra cómo ha evolucionado esta metodología hacia una investigación más participativa. Las modernas tecnologías como la fotografía digital y el manejo de programas informáticos como herramientas han posibilitado una nueva expresión de sus voces² (Hart: 1992). La elección de este método es clara: para estos jóvenes ha resultado más participativo que cuando se pide una versión escrita o dibujada expresando así su visión con más seguridad. Facilita el establecimiento de lazos entre el entrevistador y los jóvenes, éstos se sienten cómodos al controlar muchas veces con mayor destreza que los adultos las nuevas tecnologías y responden a las entrevistas con mayor naturalidad.

En segundo lugar resulta clave la importancia que tiene la cultura audio visual que viven los jóvenes en la percepción del espacio urbano y la especificidad que supone esta cultura para una tesis realizada en una escuela de arquitectura (Los arquitectos manejan las artes visuales urbanas con una especial capacidad técnica y cultural). Existe un proceso de creación en las imágenes del paisaje urbano (Thomson, 2008: 14-15) que conlleva un placer estético que este tipo de investigación puede valorar.

EL PAISAJE COMO RECURSO PEDAGÓGICO

El primer estudio con niños en 2010, nos sirvió para ver la importancia del paisaje como recurso pedagógico (Sanz: 2000). Su origen reside en las experiencias vivenciales de la Institución Libre de Enseñanza (ILE) y las excursiones que realizaban precisamente en esta misma Sierra de Guadarrama (Ortega: 1986) a principios del siglo pasado. La Institución utilizaba el paisaje como recurso pedagógico para establecer valores de respeto a la discrepancia, conducta moral, tolerancia y equidad además de

¹ Trabajo de investigación tutelado "Desde la conciencia del espacio hasta la percepción del paisaje", Marcela Ramón, Junio 2010, Tutora Concepción Sanz. Catedrática de Geografía Física de la UAM.

² En marzo del 2011 se asistió al seminario "Visual methodologies in educational research: using children's Images" (NCRM Sheffield) en que se explicó cómo ha evolucionado las investigaciones sobre niños (Piaget) a las investigaciones recientes con niños por la necesidad de que estos tengan voz.

inculcar en sus alumnos el amor por los paisajes y pueblos de España. La renovación pedagógica que proponía la ILE entronca con semejantes movimientos en Europa³ y aunque en el caso de España se vio sesgada por la Guerra Civil, la línea vivencial del paisaje⁴ que inició la ILE continuó con el geógrafo Don Manuel de Terán, y sus discípulos⁵, muchos de los cuales son actualmente profesores de geografía en la UAM. En Europa la renovación pedagógica busca, cada vez más, una ciudadanía “educada” en temas relacionados con el entorno y el paisaje urbano. Destacamos la iniciativa estatal desarrollada en los años 70 por el Town and Country Planning Association, de la que surgen los *Urban study centres* donde los niños acuden a aprender sobre las ciudades y el proyecto curricular *Art and the built environment* cuya influencia traspasa las fronteras británicas (Palacios: 2006).

Más recientemente se puso en marcha la organización estatal *Comision for architecture and the built environment* (CABE) (1999-2011) que financiaba y promovía proyectos educativos de arquitectura y urbanismo en los colegios. Los proyectos realizados por esta organización han servido como material de estudio para realizar la presente investigación como también lo han sido para los proyectos sobre la sensibilización sobre el urbanismo, territorio y el paisaje en la educación secundaria que, siguiendo las directrices del artículo 6 del *Convenio Europeo del Paisaje*, se ha desarrollado en las comunidades autónomas Catalana y Gallega⁶. En la Comunidad de Madrid no existen todavía estos programas educativos, por ello ha sido en cierta forma complicado implicar a los institutos para realizar estos estudios de valoración sin que existiera una herramienta pedagógica que sirviese de soporte al temario impartido. Se encontró esta herramienta investigando la influencia del libro *La imagen de la ciudad* de Kevin Lynch. Este autor impulsó el método realizado para el proyecto de la UNESCO “Growing up on cities” de los años 70. Este método si se podía adaptar a las distintas posibilidades que ofrecían los centros estaban dispuestos a realizar el estudio.



Figura 1. Visita a la sierra con niños en dos momentos históricos diferentes. Con las Misiones Pedagógicas (1932) y en la actualidad (2010) con un colegio de Vallecas

³ La pedagogía progresista surge a finales del siglo XIX y se desarrolla en el siglo siguiente como crítica a la educación tradicional que se acusa de formalismo, autoritarismo y la transmisión del conocimiento por la memorización. Se distingue por ser una educación práctica, vital, participativa, democrática activa y motivadora.

⁴ Manuel Bartolomé Cossío: “el verdadero geógrafo no es el que escribe libros de texto, sino el que recorre el país, lo estudia, lo describe y levanta su carta.”

⁵ Eduardo Martínez de Pisón y Nicolás Ortega Cantero, Manuel de Terán, geógrafo, 1904-1984. Madrid: Residencia de Estudiantes, Sociedad Estatal de Conmemoraciones Culturales, 2007.

⁶ El *Convenio Europeo del Paisaje* establece en sus directrices que se debe fomentar la percepción en la sociedad el valor del paisaje.

RECURSOS PARA PARTICIPACION: MAPA DE GULLIVER

En las reflexiones que realizó Kevin Lynch (Lynch 1985:251) veinte años después de la publicación de su libro *La Imagen de la Ciudad* destaca los cuatro objetivos originales que en 1952 dieron lugar a la investigación por la cual se escribió: la necesidad de una investigación vivencial, la recuperación de la estética del paisaje urbano, un cambio en la metodología en el diseño de las ciudades y una llamada de atención para que los diseñadores tuvieran en cuenta las necesidades de la gente para la que estaban realizando sus proyectos. Desde entonces este último punto se ha transgredido; conseguir que los diseñadores consultaran a la gente sobre los lugares en los que vivían y utilizaran las técnicas de la clasificación por él propuestas: nodos, hitos, barrios, bordes y caminos para establecer un lenguaje con el que se podía comunicar el conocimiento de sus entornos se ha convertido en el recurso que los propios diseñadores utilizan para leer la imagen de la ciudad sin contar con la participación de los habitantes.

Por eso en la versión de los años 90 del estudio de la UNESCO, "Growing up in cities", para ver cómo viven los niños y jóvenes en distintos lugares del mundo, se hace énfasis en esta necesidad de la consultación y participación. Los métodos y resultados del estudio están recogidos en dos libros: *Creating better cities with Children and youth: a manual for participación* y *Growing up in an urbanized world*⁷. En el manual se describe el método del Mapa de Gulliver que hemos adaptado como herramienta de participación. La siguiente descripción de cómo se realiza proviene del manual:

“Es una actividad sencilla y divertida que anima a los residentes de todas las edades a explorar sus memorias, experiencias y opiniones sobre su barrio. Puede ser también una actividad altamente visible que aumenta el conocimiento y la discusión sobre los temas relacionados con el entorno local. Un mapa enorme (escala 1:250 a 1:500) de la zona local se expone a los residentes para que ellos puedan realizar comentarios sobre él. La actividad se lleva a cabo durante diez días en un lugar público, puede ser un centro comercial o cívico. Idealmente el mapa se coloca sobre el suelo y a la gente se les invita a quitarse los zapatos y andar o arrodillarse sobre él. Debería de haber igualmente unas paredes a su alrededor para poder colocar la información referente a la zona y sobre la cual también se puedan colocar comentarios. Debe de haber espacio suficiente para que quepan docenas de personas. Al irse llenando el mapa de comentarios se hacen fotos en zoom de estos espacios. Estas fotos llaman la atención sobre lugares especiales de la zona local y sus significados específicos. Estos se denominan huellas de Gulliver- memorias colectivas e individuales asociadas a lugares del hábitat urbano local. Las fotografías o fichas de Gulliver sirven para documentar la cartografía del resultado, también pueden servir como base de una galería de fotos sobre el medio ambiente local a la vez que el trazado de rutas para realizar visitas por el mismo y a su vez fotos de estos lugares. Se puede luego realizar con este material una exposición en la que se produce una referencia cruzada entre las huellas y las localizaciones. Esto luego se puede exponer en un lugar público para poder seguir fomentando la discusión. A través del proceso cartográfico del mapa de Gulliver los residentes plasman colectivamente sus memorias, experiencias y opiniones sobre el lugar en donde viven, creando un conocimiento más en profundidad sobre este y ellos mismos”

En nuestro caso de estudio en investigación activa los actores son el profesor y los alumnos. El profesor les enseña a ver el paisaje analizando sus capas y sus elementos y les pide a los alumnos que realicen un trabajo: “una reflexión gráfica y escrita de estos elementos que posteriormente pondremos en común a través del llamado “Mapa de Gulliver” y un debate sobre las fotografías y los textos aportados⁸. La experiencia didáctica obviamente influye mucho sobre la percepción, al igual que la presencia del profesor y el contexto académico. Nuestro objetivo era que éstos tuviesen un nivel alto para arropar la

⁷ El Mapa de Gulliver, diseñado por el arquitecto Japonés Junzo Ozada, se ha venido usando en numerosos estudio sociológicos urbanos.

⁸ De *Memoria para la realización del trabajo de estudio local del paisaje – Ciencias Sociales 3º ESO* del profesor David Sáez Instituto Sierra de Guadarrama

investigación en un contexto plural y didáctico que permite dar voz a los jóvenes; jóvenes que al igual que los adultos, no tienen una sola voz; tienen distintas experiencias, opiniones y formas de expresarse. Este contexto participativo permite realizar unas encuestas y entrevistas que potencian estas voces.

CUESTIONES ÉTICAS



Figura. 2. Fase de investigación activo. Fotos tomadas en los institutos en que se han desarrollado los tres casos de estudio y en las que se ven las fases del proyecto: Se dividen los grupos de alumnos por sus respectivos pueblos: Soto del Real, Manzanares el Real y Miraflores de la Sierra. Trabajan en grupos de tres a cuatro alumnos creando un archivo de imágenes que sirva para ilustrar el mapa (las huellas de Gulliver)

Cuando se desarrolla un estudio como hemos llevado a cabo cabe destacar la delicadeza con la que se debe realizar y las cuestiones éticas que se deben de tomar en consideración: se debe contar con la colaboración de los profesores y respetar sus criterios, se debe tener en cuenta las cuestiones relacionadas con el uso de imágenes de menores y finalmente tener los respectivos consentimientos: las entrevistas se desarrollan de una manera abierta y honesta y los participantes deben entender la naturaleza del estudio y como su intervención es de forma voluntaria (Descombe, 2010: 7).

El collage que recoge la figura 3 es un ejemplo representativo de los 26 que se crearon en el caso de estudio. Este en concreto lo realizaron tres alumnos de 15 y 16 años que viven en Soto del Real. Las imágenes que escogieron para hacer el collage las hicieron ellos con sus móviles y cámaras digitales, y plasman los lugares por los que se mueven y tienen interés para ellos. Los nombres son por los que los conocen. Las fotos elegidas destacan distintos momentos del día y de la climatología. También podemos apreciar interés estético en su elección así como en la composición del collage.



Las imágenes se guardan en un pen drive y utilizando el software "Picassa" de Google, crean sus propios collages. Mientras se realiza esta actividad se entrevista a los alumnos



Se puede apreciar la flexibilidad que permite el método, desde la participación a nivel individual o colectiva, el soporte digital o de dibujo y su adaptabilidad al espacio expositivo



Figura 3. Huellas Gulliver: Collage programa Picassa google

En el anterior estudio con niños de primaria la herramienta de valoración era la realización de un dibujo panorámico que como sabemos se utiliza mucho en el análisis del paisaje⁹. Creemos, sin embargo, que ante una experiencia urbana estamos frente a una visión muy fragmentada, a nivel de calle, (Benjamín 1999a: 24), una experiencia laberíntica de superposición de imágenes en la que las nuevas tecnologías ayudan mucho a plasmar su percepción. Por eso hemos optado por este formato de collage para crear las huellas del mapa de Gulliver. En el caso del Instituto de Sierra de Guadarrama se optó por una imagen central en la que mediante series de fotografía aérea ordenada cronológicamente se aprecia el desarrollo urbano de los tres pueblos en los últimos 40 años.



Figura 4. Mapa de Gulliver

⁹ Ver Guía didáctica per al professorat: "Ciutat, territori, paisatge". Materials didàctics per a l'educació secundària obligatòria. Generalitat de Catalunya. Observatori del Paisatge, 2008. www.catpaisatge.net/educacio/.../document_6.pdf and dugi-doc.udg.edu/bitstream/handle/10256/4178/Projecte-didactic.pdf?sequence=1.

ENCUESTA¹⁰

preguntas	repuestas	comentario
Integración social: ¿Sientes que perteneces a tu comunidad, interactúas con gente mayor en espacios públicos o en actividades comunitarias, viven cerca tus abuelos o primos, conoces los nombres de tus vecinos?	Si 58% No 31% Ns/Nc 11%	La respuesta es mayoritariamente que si ,aunque hay un porcentaje relativamente alto que no se sienten integrados, posiblemente sea una característica de toda población, o del tipo de urbanización en la que viven
Lugares de reunión y de actividad: ¿hay sitios para encontrarse con la gente, hay sitios para hacer deporte , hay sitios para ir de compras, hay sitios para estar solo, hay sitios para estar con los amigos?	Si 83% No 14% Ns/Nc 3%	En los tres pueblos existe una red de espacios públicos por los que se mueve con bastante facilidad y hay lugares de encuentro y para hacer deportes, aunque no hay comercios a gran escala, no les importa.
Acceso a espacios naturales: ¿Tienes acceso a espacios naturales, hay parques públicos con zonas de juego, hay zonas abandonadas para explorar, hay campos de juego para hacer deporte?	Si 86% No 6% Ns/Nc 8%	El espacio del parque natural del Guadarrama está muy presente en sus fotos, igualmente su accesibilidad. También hay numerosos parques urbanos y una red municipal deportiva muy utilizada.
Seguridad y libertad de movimiento: ¿Te sientes seguro donde vives, estas familiarizado con tu barrio, te dejan salir solo te sientes controlado?	Si 83%, (74% ♀ , 96% ♂) No 12% (20% ♀ , 3% ♂) Ns/Nc 5%	Es interesante en estas respuestas ver la variación con respecto al sexo de las contestaciones. Las chicas se siente bastante más inseguras que los chicos, este dato merecería compararse con otros casos de estudio para poder analizar si es un caso especial de esta localización o es algo común al genero.
Imagen de comunidad e identidad: ¿Tienes buena opinión de tu pueblo, sabes algo de su historia y sus logros, participas en alguna actividad cultural o deportiva, tienes esperanza en su futuro?	Si 55% No 40% Ns/Nc 15%	Los diseñadores de espacios comunitarios debemos tomar buena nota de estas repuestas, no hay una imagen de comunidad clara y en la franja de edad que se está analizando puede suponer un problema grave para el futuro mantenimiento de los valores paisajísticos de lugar.

¹⁰ Resultados de preguntas sugeridas en el manual de David Driskell.

ENTREVISTA UTILIZANDO EL MÉTODO DE PHOTO ELICITATION DESCRITO EN EL SEMINARIO “VISUAL METHODOLOGIES IN EDUCATIONAL RESEARCH: USING CHILDREN’S IMAGES”

Seguimos un sistema estructurado en el que son ellos los que hacen las imágenes de sus entornos, en el que las seleccionan y crean un collage que es estimula su participación; finalmente usamos estas imágenes para entrevistarles y explorar el significado que tiene para ellos. La foto elicitation se viene utilizando por los antropólogos desde 1950, no tiene un protocolo establecido, pero es una técnica que si se utiliza apropiadamente permite obtener datos reveladores.

Los siguientes extractos reproducen una selección representativa de las entrevistas realizadas

Entrevista (S♀, A, A, I y J♂ 15 años) Soto del Real

- ¿Te gusta vivir aquí? “A mí me gusta más vivir en el pueblo que en la ciudad” ¿Cómo es? “Es tranquilo” ... “es aburrido, excepto en la zona del “prau,” (parque del río)”
- “Yo bajo mucho a Madrid todos los fines de semana a Legazpi y Torrejón a hacer skate” ¿Cómo? “Nos bajan a Colmenar y cogemos el tren”
- “Yo bajo a Tetuán: quedamos amigos y nos movemos por allí”
- “Yo me muevo por Soto y Colmenar, me gusta más Colmenar”
- “Yo bajo a la calle Alcalá”
- ¿Qué sitios os gustan? “la Ermita, el “prau” (botellón)...”
- ¿Os sentís seguros en Madrid? “No hemos tenido problemas”
- ¿Cómo será Soto en el futuro? “igual pero con más casas, decían que iban a poner una parada de tren para el 2012 y estamos en el 2013...”
- ¿y tú futuro? “en Madrid, fuera de España, Estados Unidos,” ”a mí me gusta estar en un sitio rural, un sitio tranquilo”
- ¿Cuál es el sitio más peligroso de Madrid? “Azca”
- ¿Qué se puede mejorar en el pueblo? “El skate park”

Entrevista (I, R y A♂ 15 años) Manzanares el Real

- ¿Cómo es? tranquilo bonito menos los fines de semana que se llena de turistas
- ¿A qué sitios vas? la casa de juventud, el campo de fútbol, el frontón, el rodaje (sitio donde se rodaban las película en la pedriza), jugamos al fútbol
- ¿Que hay en la casa de la juventud? “Un estar, hay un piano, ordenador futbolín...”
- ¿vas a la discoteca? “No, no me deja mi mamá,” “no, jugamos fútbol o al rugby”
- ¿Hay sitios peligrosos? “No”
- ¿Hay sitios donde no puedes ir? “A mí no me dejan ir al Embalse”
- ¿Vas a Madrid? “no, no me interesa” “yo sí, voy a comprar”
- ¿Y Colmenar? ”es igual que Manzanares” ”a veces vamos a la plaza de toros en las fiestas, también a las motos”

- ¿Qué cambiarías del pueblo? “que se hicieran más cosas” ¿Cómo? “Un cine, cuando vamos al cine vamos a Villalba en el bus”
- ¿Cómo ves el futuro de Manzanares? “todo lleno de casas”
- ¿y tú futuro? “Pienso seguir en casa” “no lo sé” “a mí me gustaría vivir en Ibiza o Alicante, yo soy más de mar,” “yo en Salamanca, iría a la universidad, tengo a toda mi familia allí”

Entrevista (E e I ♀ 15-16 años) Manzanares del Real

- ¿Cómo es? “muy bonito y tranquilo”
- ¿A qué sitios vas? “a la disco, el campo fútbol, el poli, la piscina, el parque de los Toros, el Trece, el embalse
- “Me gusta sentarme y ver pasar a la gente”
- ¿Hay sitios peligrosos? “Todo es peligroso si es muy tarde y vas solo.” “No, no tengo sensación de peligro”
- ¿Como ves el Futuro de Manzanares? “todo va seguir igual, más bazares”
- ¿y tú futuro? “iré a Madrid por cambiar”

Entrevista (Grupo I J, A y A ♂ 15 años) Miraflores

- ¿Cómo es? “ es un pueblo tranquilo,” Hay muchas zonas para niños mayores; pero para nosotros no”
- ¿Cómo y por donde os movéis? “En bici, un poco por la zona de la estación, en bus a los pueblos cercanos. Soto y Colmenar Viejo”
- ¿Hay sitios peligrosos? “En la urbanización, Sol y Campo hay La casa de los ocupas y la zona de los marroquíes también lo es un poco”
- ¿Cómo veis el futuro de Miraflores? “Está creciendo demasiado, se va a ocupar toda la zona de la Estación, yo no estoy muy a favor de que haya tren hasta Madrid”
- ¿Y tu futuro? “estudiar fuera, quiero hacer un grado de cocina en el País Vasco para luego volver a Miraflores “

Entrevista (Grupo J, R y J ♂ 15 y 16 años) Miraflores

- ¿Cómo es? “no es muy grande, hay muchos árboles y está poco urbanizado”
- ¿Cómo os movéis? “En bici, a veces subo a Canencia o la Morcuera, también voy por la estación y “el Poli”. También jugamos al fútbol en el equipo”
- ¿Bajáis a Madrid? “Si, con mis padres y amigos”
- ¿Hay sitios peligrosos? “No”
- ¿Cómo será Miraflores en el futuro? “Seguirá igual”
- ¿Y si ponen una estación de tren? “Económicamente mejor, habrá más gente”
- ¿Y vuestro futuro, os veis viviendo aquí? “No lo sé” “yo sí, estoy a gusto aquí”

CONCLUSIONES

La adolescencia es una etapa de la vida donde los jóvenes buscan su propia identidad personal. Su relación con el entorno es de búsqueda de autonomía e identificación con ese espacio. Al revisar el proyecto de la UNESCO “Growing up in Cities” (Chawla, 2002: 31-33), se descubrió que existen características de lugar asombrosamente parecidas que hacen que los jóvenes se sientan o mantenidos o marginados, y que estas características igualmente estaban relacionadas con la calidad cultural de espacio en el que se encuentran. El estudio tuvo lugar en diferentes localizaciones del mundo, en países en los que a los chicos y chicas se les acepta como partícipes de un ambiente cultural muy vivo y en el cual se pueden mover con relativa libertad; en este estudio los jóvenes se identificaban con las necesidades de su comunidad. En lugares del mundo en los que no existía esta movilidad predominaba un sentido de alienación. Pues bien, aquí los jóvenes se quejan de aburrimiento y de marginación de la vida pública.

En el caso de estudio de estos tres pueblos de la Sierra las percepciones de los jóvenes presentan ambas características; percepciones de jóvenes que se sienten identificados con su entorno y participan como grupo social en los espacios urbanos y jóvenes que se sienten marginados y aburridos. ¿Cuál puede ser la razón de esta ambivalencia desde un punto de vista del diseño urbano? Posiblemente sea que los pueblos tienen la estructura urbana tradicional de espacios públicos de plazas calles parques comercio local, pero también el desarrollo urbanístico de estos últimos cuarenta años con unas urbanizaciones en su perímetro que originalmente eran segunda residencia, en que se buscaba vivir en un entorno natural y normalmente de espaldas a los pueblos. Lo que en su tiempo fue inversión de los ahorros en una parcela, posteriormente se convertía en una vivienda que aprovecha al máximo la edificabilidad permitida para “exprimir” la inversión económica. Son, por lo general, urbanizaciones introspectivas, con vallas cada vez más altas que separan las casas de la calle y no tienen en cuenta su entorno natural. Las mismas vallas aíslan espacios comunitarios muy privatizados.

La gran mayoría de los jóvenes encuestados son de familias que han venido a vivir en los últimos veinte años en estos pueblos por el elevado coste de la vivienda en Madrid y también por la sensación de que una vida más familiar sería posible aquí; la sensación idílica de que es más fácil criar a los hijos en el campo fuera de los peligros de la gran ciudad (Sennet, 1975: 87-92). Como explica Sennet, el aislamiento es una característica del ambiente pretendidamente homogéneo de estas urbanizaciones.

La movilidad es difícil para aquellos que viven alejados del pueblo y no usan el coche como es el caso de los jóvenes, y aunque se ha desarrollado una red de carriles bici la gran mayoría no la usan. Esta falta de movilidad en algunos casos puede ser debida a cuestiones de género. Desde los años 70 se ha especulado con que a que los chicos son más aventureros y las chicas más de estar en casa.

Investigaciones posteriores han contestado a estos planteamientos basados en las habilidades espaciales de las chicas estaban muy relacionadas con la motivación y familiaridad en la que lo vivían en sus entornos (Ward, 1990: 130-138). En nuestro caso de estudio hemos visto que los resultados de la encuesta también pueden ser debido a su sensación de seguridad, que varía significativamente entre los sexos.

Hemos comparado con la misma encuesta realizada en un instituto de zona muy urbana como es Puente de Vallecas y sorprendentemente en este caso, aunque hay una menor sensación de seguridad no se percibe de forma diferente entre los sexos. ¿Por qué? Posiblemente sea más peligroso para las mujeres moverse por urbanizaciones semi-desiertas que por calles llenas de gente y bien iluminadas.

Por la importancia que tiene el turismo estacional en los pueblos se está desarrollando un proceso de gentrificación¹¹ de los mismos que han llevado a la peatonalización de sus calles. Esto ha fomentado un espacio de socialización, los chicos se pasean mucho por los cascos urbanos. Para los más mayores el

¹¹ “Gentrificación” es una adaptación adecuada al español del término inglés *gentrification*, con el que se alude al proceso mediante el cual la población original de un sector o barrio, generalmente céntrico y popular, es progresivamente desplazada por otra de un nivel adquisitivo mayor. (Wikipedia): Soto del Real y Miraflores cambiaron sus respectivos nombres de Chozas de la Sierra y Porquerizas, además de su fisonomía de arquitectura pretendidamente popular en este proceso.

control vecinal da lugar a cierta sensación de claustrofobia. Esta es una característica no tanto como falta de espacio sino como sensación de que “no hay escapatoria” (Klien, 2000: 64). Aun así en estos entornos naturales es más fácil encontrar sitios de refugio fuera del control adulto¹² que en los espacios urbanos más densos. Como en los otros caso de estudio que hemos realizado y debido a los procesos de la globalización existen características comunes entre los jóvenes de las distintas localizaciones, así vemos casos de frikis, skaters y grafiteros... pero igualmente cabe destacar como a la mayoría les gusta describir el lugar donde viven como “tranquilo”, como sinónimo de cierta calidad de vida. Hay muchos jóvenes a los que gusta la sensación de pertenecer a su pueblo: esta vida tranquila, formar peñas, vivir pensando en las fiestas... Pero aun así no tienen una imagen cultural de sus pueblos y del urbanismo que en él se desarrolla. El contexto pedagógico de esta experiencia ha servido para hacerles partícipes con mayor profundidad de lo que es su comunidad. Es una de las experiencias de pedagogía urbana que no sólo permite poner cara al paisaje de los jóvenes (se caracteriza)¹³, sino que también inicia un proceso de topofilia (Ward, 1990: 21-22) en el que ellos se sienten orgullosos de sus trabajos expuestos y partícipes del espacio escolar en que se encuentran.



Figura 5. Exposición de mapa de Gulliver en el vestíbulo del instituto

BIBLIOGRAFÍA

- ADAMS E, Ingham S. (1998). “Changing place: children’s participation in environmental planning.” *London: The Children’s Society.*
- BENJAMIN, W. (1999a). *Selected Writings, vol. 2.* Eds. M Jennings, H.Eiland and G. Smith, Cambridge, MA: Belnap Press.
- BLUNDELL, P. (2004). *Architecture and Participation “Your place, or mine...?” a study on participatory design, youth, public space and ownership.* Oxon: Taylor and Francis
- BEUNDERMAN, J.; Hannon, C.; Bradwell, P., DEMOS (2007). *Seen and Heard: Reclaiming the public realm with Children and young people.* www.divamedia.co.uk
- BISQUERT, A. (1982). *El niño y la Ciudad. Constancia de un grito en la sorda vida urbana.* Madrid: COAM.
- BURKE, C. (2005). *Play in focus: children researching their own spaces and places for play.* *Children, youth and environments*, 15 (1): 27-53. Colorado: Education Journal.
- BURKE, C.; Prosser, J. (2008). *Image-based educational research: childlike perspectives.* Chapter 34 *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues.* Sage Publications
- CASTIGLIONI, B. (2009). *Education on landscape for children.* Strasbourg: 5th Council of Europe Conference on the European Landscape Convention.
- CHAWLA, L. (2002). *Growing up in an urbanising world.* London. Earthscan Unesco publishing.
- DENSCOMBE, M. (2010). *The Good Research guide Maidenhead.* Mc Graw and Hill.
- DRISKELL, D. (2002). *Creating better cities with children and youth: a manual for participation.* London. Earthscan Unesco publishing

¹² “El Prau” (la antigua Dehesa Boyal) en Soto del Real o “el rodaje” (sitio donde se rodaban películas en la Pedriza) en Manzanares.

¹³ Roser Vernet en seminario: “Redescubrir el Paisatge des Mon Local” (Olot 2013) describe la importancia de la caracterización de los paisajes locales a través de la participación, en su caso el paisaje del Priorat.

- HART, R. (1992). "Children's participation from Tokenism to Citizenship". *UNICEF Innocenti essays, n°4 UNICEF/International Child Development Centre*. Florence, Italy.
- HARVEY, D. (2000). "El nuevo urbanismo y la trampa comunitaria". *La Vanguardia*.
- HERRERO, C. (1992). *Madrid visto por los niños*. Madrid: CEMIP.
- KLIEN, N. (2000). *No Logo*. London, Flamingo.
- LYNCH, K. (1960). "The image of the city Cambridge": *The MIT press*.
- (1977). "Growing up in cities Cambridge". *The MIT press*.
- (1986). *City Sense and City Design: Writings and Projects of Kevin Lynch* "Reconsidering The Image of the City". Banerjee and Southworth editors (1996 3rd Edition MIT press).
- MASSEY, D. (1994). *Space, place and gender*. University of Minnesota Press.
- NOGUE, J., Puigbert, L. (2011). *Paisatge i educació*. Olot: Observatorio del Paisatge de Catalunya. Observatorio del paisaje/ Generalidad de Cataluña. *Ciutat, territori, paisaje* "guía y recursos para profesores de enseñanza secundaria para explicar las ciudades, territorio y paisaje catalán.
- ORTEGA, N. (1986). "La institución libre de enseñanza y el entendimiento del paisaje Madrileño". *Anales de geografía de la Universidad Complutense, N° 6, 1986*, pgs. 81-98.
- PALACIOS, A. (2006). "Educación artística y ambiental: un estudio del caso británico a través del proyecto art and the built environment". *Revista Arte e Individuo*, vol. 18 pp. 57-76.
- PIAGET, J. (1927). *The child's concept of the world*. Reedición (2007). Maryland. Rowman and Littlefield
- ROSALES X. (2011). "La educación en el Convenio Europeo del Paisaje". *Paisatge i educació*, p. 382. Olot: Observatorio del Paisatge de Catalunya.
- SANZ Herraiz, C. (2000). "El paisaje como recurso", en Martínez de Pisón, E. (dir.): *Estudios sobre el paisaje*. Madrid: Fundación Duques de Soria, UAM, pp. 281-291.
- SENNET, R. (1975). *Vida urbana e identidad personal*, Barcelona. Ediciones 62.
- THOMSON, P. (2008). *Young people: voices in visual research Doing visual research with children and young people*. Routledge Oxon.
- VV. AA. "Proxecto terra" guía y recursos para profesores de secundaria para explicar el la arquitectura y paisaje gallego. Colegio Oficial de Arquitectos de Galicia/Junta de Galicia.
- VALENTINE, G. (1998). *Cool places: geographies of youth cultures*. London: Routledge.
- WARD, C. (1978) (1990). *The Child in the City*. London: Bedford Square Press.
- WARD C. (1990). *The Child in the Country* London: Bedford Square Press.
- WARPOLE, K. (2003). *No particular place to go: children, young people and public space*. Birmingham: Ground work.

Quien trabaja con sus manos, es un obrero.
Quien trabaja con sus manos y su cabeza, es un artesano.
Quien trabaja con sus manos, su cabeza y su corazón, es un artista
(San Francisco de Asís, 1181-1226)

1. ANTECEDENTES

En 2013 realizamos un proyecto de investigación¹ (Thomson, 2008) para estudio de percepción del paisaje con jóvenes alumnos de varias clases de plástica de un instituto de Puente de Vallecas. El objetivo fue que los alumnos realizaran imágenes de cómo sería su barrio en un futuro imaginario y una exposición de estas visiones en el suelo del hall de entrada en formato de Mapa de Gulliver².

Vallecas es un paisaje icónico de la cultura urbana madrileña y esta exposición fue testigo de este arraigo y del potencial de crear arte usando como tema el entorno construido con jóvenes (Martínez, 2002). No es un tema nuevo, pero sí su utilización como herramienta de investigación utilizando una metodología desarrollada en el proyecto inglés "Art and the Built environment"

de los años setenta, cuyo principal artífices fueron Colin Ward³, y Eileen Adams⁴.

El proyecto inglés se inició dentro de una organización llamada la Town and Country Planning Association, (TCPA), fundada en 1899 por el urbanista Ebenezer Howard, padre del Movimiento de Ciudad Jardín, buscaba propagar ideas de políticas de gobierno descentralizadas a favor de la creación de las Ciudades Nuevas y la expansión suburbial de la Inglaterra de posguerra. Estas actividades abogaban por la planificación territorial, la participación pública en el proceso del planeamiento y, análogamente a la figura de ayuda legal creación de la figura de "ayuda a la planificación".

A finales de 1960 en Inglaterra había un gran descontento en la opinión pública con respecto a los resultados de las políticas urbanas en las ciudades y pueblos por lo que surgió una fuerte demanda de participación pública en el planeamiento. El gobierno creó un comité para ver como esto podría llevarse a

¹ Es una investigación parte de una tesis doctoral "la percepción del paisaje urbano de Madrid con Jóvenes" se basa en la creación de imágenes con adolescentes para poder seguir con ellos una metodología de foto elicitación como viene descrita en el libro de P. Thomson y en el seminario "Visual research: using children's images". Marzo 2012 NCRM Sheffield.

² El mapa de Gulliver es una herramienta de participación diseñada por el arquitecto Japonés Junzo Ozada para el proyecto de la UNESCO "Growing up in Cities" y descrito por David Driskell en su libro "Creating better cities with children and Youth: a manual for participación".

³ De la conferencia de Marzo 2011: "Colin Ward, education, childhood and environment" University of Cambridge, Faculty of Education, ha salido recientemente un libro: *Education, Childhood and Anarchism. Talking Colin Ward*. Que explica extensamente la vida y obra del llamado "gentle anarchist".

⁴ Eileen Adams también tiene una extensa trayectoria relacionada con arte, diseño, medio ambiente y educación, con numerosas publicaciones, investigaciones y conferencias. Últimamente trabaja en el Campaign for Drawing. La organización no gubernamental: "The Campaign for Drawing" tiene un único fin conseguir que todo el mundo en el Reino Unido y en el mundo dibuje. Cree que dibujar puede producir igual o más placer al ser una actividad compartida que al ser individual. Inspirada en el gran escritor y artista John Ruskin, del que surge el enfoque que no se trata de conseguir que la gente aprenda a dibujar sino que se aprenda a ver.

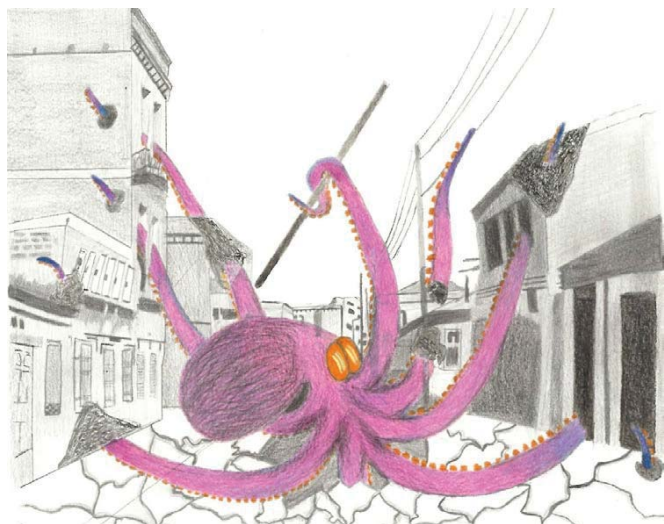


Fig. 1 – Dibujo de interpretación del futuro en una calle de Vallecas. Fuente: Ana González Serrano (16 años) Instituto Tirso de Molina Vallecas

cabos. El Informe "People and Planning"⁵ resultante, recomendaba entre otras cosas el planeamiento urbano debería de formar parte de la educación secundaria para hacer que los niños fueran conscientes de sus futuros deberes cívicos. A los profesores esto les era familiar como parte de la ya denunciada fórmula educativa de ir llenando la jarra con sabiduría⁶, y seguir un camino parecido a lo que se hacía (y hace) con la educación vial y sexual. Sin embargo, el TCPA creó una unidad educativa con Colin Ward y Anthony Fyson que buscaba una nueva orientación.

Estaban convencidos que el papel del TCPA debería de conseguir que la educación llegara a una maestría permitiendo a la gente manipular su entorno para que este no estuviera en manos de una minoría. Gran parte del enfoque final fue el traslado al proyecto de la pregunta: "¿si el fin de la educación ambiental no es que los niños sean dueños de su entorno, cual debería serlo?"

La unidad educacional del TCPA desarrolló técnicas y métodos fundamentalmente para una educación ambiental activa: pensamiento crítico, experiencias vivenciales, aprendizaje en la lectura visual, expresión comunicativa y diseño del entorno.

⁵ Informe elaborado por Arthur Skeffington en 1969 para el gobierno laboralista.

⁶ La frase "La educación es llenar el cubo sino encender el fuego" atribuida al poeta W.B Yeats viene utilizando como crítica a la enseñanza reglada desde principios del siglo pasado.



Fig. 2 – Dibujo de interpretación del futuro en una calle de Vallecas. Fuente: Iris Herrero (12 años) Instituto Tirso de Molina Vallecas

En los años 70 se interpretaba que la educación ambiental era sobre el entorno natural, que era "bueno" y debería ser protegido mientras que el entorno construido era considerado "malo" y menospreciado; estaba enfocada exclusivamente a la conservación de los recursos naturales. Desgraciadamente, aún este sigue siendo un sentir popular (Jiménez, 2010), no se debe de perder de vista que el entorno construido, las ciudades es donde vive la mayor parte de la población infantil, lamentablemente aun así sigue sin considerarse como la parte más importante de su educación ambiental.

Igualmente, como también ocurre hoy en día, los métodos de aprendizaje sobre el entorno se centraban en aspectos de cuantificación y clasificación (Herrero, 1992.) El proyecto de Art and the Built Environment (ABE) (Palacios, 2006) abogó desde un principio por destacar la importancia de aspectos cualitativos: juicios relacionados con respuestas estéticas y emocionales. En los colegios la tendencia había sido de promover el estudio medio ambiental como algo objetivo, científico e histórico o sociológico, en el que pocas veces se les pide a los niños que saquen conclusiones o hagan juicios de valor sobre sus propias experiencias. Se les ve como recolectores de información pero rara vez como fuentes, intérpretes o críticos. La propia UNESCO cita como uno de los objetivos de la educación medio ambiental que cada persona tenga la oportunidad de poder obtener conocimiento, valores, actitudes, compromiso y habilidades para proteger y mejorar el medio ambiente.

2. LA EDUCACIÓN VISUAL Y EL CONOCIMIENTO VISUAL

En 1978 se realizó un último informe sobre la educación medio ambiental por Peter Hall y Sally Burninham, del que se concluía que lo más grave era la falta total de educación visual, de que enseñar a la gente a ver era una de las cosas que más se echaba en falta de los métodos de educación ambiental y de que sus consecuencias se preveían desastrosas. Estaba claro que en el desarrollo del conocimiento visual la educación artística jugaba un papel fundamental.

Hasta ahora en las clases de plástica se concretizan en la producción de "objetos" que legitimaban su actividad. En el Proyecto ABE, sin embargo cree que las habilidades visuales no solo se desarrollan con el fin de producir objetos artísticos, se centra en la importancia que tiene el proceso de investigación y elaboración.

En noviembre de 2013, en "TEA: Drawing as thinking, expression and action" (una jornada organizada en el National Gallery de Londres para profesores de educación secundaria de plástica del Reino Unido; The Campaign for Drawing, en colaboración con NADSA y NSEAD), Eileen Adams explicó cómo el objetivo del TEA era conseguir un alumnado "visually literate". Su traducción es difícil de hacer al castellano: su antónimo "illiterate" significa analfabeto ¿un alumnado visualmente culto? Para nosotros, encaja más la aplicación hiperbólica de insulto que propone como definición María Moliner: un analfabeto es alguien ignorante, sin conocimiento, su contrario sería alguien que adquirido conocimiento (visual).

¿Cómo se adquiere este conocimiento?, para muchos profesores sería establecer un lenguaje y en eso Plástica es la asignatura que mejor desarrolla la capacidad comunicativa; es a través de colores, luces y formas como desarrolla su función de lenguaje descriptivo pero también es necesario que forme parte de la misma el desarrollo del sentido crítico.

En el proyecto ABE "crítico" significa "interpretación", (no necesariamente negativa). Cuando se lee un paisaje urbano siempre estamos inmersos en un proceso de evaluación así, lo que registramos con nuestra vista siempre conlleva una respuesta de gusto, disgusto o indiferencia. En un estudio crítico esta respuesta es meditada.

3. LA PARTICIPACIÓN Y LAS EXPERIENCIAS COMPARTIDAS

En el desarrollo de una percepción crítica la participación no es fin en sí mismo pero es vital si se pretende tener impacto sobre



Fig. 3 – Foto de alumnas preparando la exhibición del mapa de Gulliver en el hall de entrada del Instituto. En el centro de la exposiciones una foto aérea de Vallecas en el año 1944. Fuente: M. Ramón García

la participación pública. Mucha de la apatía y la resignación que vivimos viene de no compartir los intereses comunes.

Para una participación constructiva en discusiones sobre la calidad del entorno construido se deben primero poder leer las calidades visuales del paisaje para luego poder expresarlas usando un lenguaje verbalizado crítico.

Por otro lado hemos visto que la libertad creativa que se ha conseguido en estos dibujos cumple con los criterios de lo que es el diseño en este proyecto "El diseño se debe ir enfocado a la creación de un entorno y las relaciones y comportamientos que la gente tiene en él. Conciérne por igual a las aspiraciones no materiales como a las físicas"⁷.

La investigación que se realizó en el instituto fue posible gracias a la colaboración de las profesoras adaptándola lo posible al currículo escolar. Analizamos dos grupos: el 1º de 1º de la ESO era pequeño: 15 niños y niñas de 12 a 13 años. Como sucede con los primeros cursos, trabajaron con entusiasmo investigando imágenes de sacadas de Internet del pasado y presente del barrio⁸ utilizando imágenes de satélite sacadas de Google Maps para establecer relaciones espaciales. Disfrutaron especialmente con la parte creativa de la propuesta: cómo serían algunas de las

⁷ Objetivo político del National Design Association (1978).

⁸ No fue posible un la experiencia vivencial del barrio por la complicación que supone para los profesores, pero con las TIC este problema se ha podido solventar algo la investigación con una experiencia virtual.

imágenes del barrio en el futuro. Mientras realizaban sus dibujos se les entrevistaba sobre cómo vivían en el barrio. Como en el grupo de 4º de la ESO, en general están muy orgullosos de su barrio y aunque hay casos de sensación de inseguridad se destaca mucho el parque como lugar de su preferencia y su valoración del futuro⁹, que se puede percibir en el pensamiento crítico plasmado en los dibujos.

El grupo de estudiantes del cuarto curso (55 chicos y chicas de 15 a 17 años) aún aparentando una cierta apatía, propia de la adolescencia, hizo dibujos muy interesantes (desde el punto de vista del ABE) de pensamiento crítico y creativo.

Hace más de cien años desde que el Town and Country Planning Association visionó cómo mejorar el medioambiente y las condiciones de vida, una tarea que tiene que llevarse a cabo ilusionando con imágenes positivas y creativas del futuro.

Nuestro proyecto creó en la memoria de los estudiantes que participaron una experiencia visual de valoración y evaluación crítica que permanecerá como un aspecto afectivo de su educación visual.

4. BIBLIOGRAFÍA

- ADAMS, E. y WARD, C. (1982). *Art and the built environment: a teachers approach*. Longman.
- ADAMS, E. y BAYNES, K. (2003). *Power drawing books*. Hove Lacey printers.
- ADAMS, E. e INGHAM, S. (1998). *Changing Places: Children's participation in environmental planning*. London Children's Society.
- BLUNDELL, P. (2004). *Architecture and Participation. Your place, or mine...? A study on participatory design, youth, public space and ownership*. Oxon: Taylor and Francis.
- BURKE, C. y JONES, K. (2014). *Education, Childhood and Anarchism: Talking Colin Ward*. Routledge
- COLEGIO OFICIAL DE ARQUITECTOS DE GALICIA/JUNTA DE GALICIA. *Proxectoterra*. Guía y recursos para profesores de secundaria para explicar el la arquitectura y paisaje gallego.
- CHAWLA, L. (2002). *Growing up in an urbanising world*. Unesco Earthscan.
- DRISKELL, D. (2002). *Creating better cities with children and youth: a manual for participation*. London. Earthscan UNESCO publishing.
- HART, R. (1992). "Children's participation from Tokenism to Citizenship" en *UNICEF Innocenti essays*. Nº 4 UNICEF/International Child Development Centre. Florence, Italy.
- HERRERO, C. (1992). *Madrid visto por los niños*. Madrid: CEMIP.
- JIMÉNEZ, A. et al. (2010). "Los equipamientos de educación ambiental en el medio urbano: estudio de caso de la Comunidad de Madrid" en *Ambientalia*. Vol.1, Nº 1, pp. 69-84. Consultado en <http://hdl.handle.net/10481/20599>
- MARTÍNEZ, E. et al. (2008). *Urbanismo y juventud*. INJUVE
- MARTÍNEZ, N. y MAMPASO, A. (2002). "Un barrio y una época histórica a través del dibujo de niños y niñas de Argentina" en *Revista Arte Individuo y sociedad*. Anejo I, pp. 361-371.
- OBSERVATORIO DEL PAISAJE/GENERALIDAD DE CATALUÑA. *Ciutat, territori, paisaje*. Guía y recursos para profesores de enseñanza secundaria para explicar las ciudades, territorio y paisaje catalán.
- PALACIOS, A. (2006). "Educación artística y ambiental: un estudio del caso británico a través del proyecto 'art and the built environment'" en *Revista Arte e Individuo*. Vol. 18, pp. 57-76.
- THOMSON, P. (2008). *Young people: voices in visual research Doing visual research with children and young people*. Routeledge Oxon.
- WARD, C. (1978), (1990). *The Child in the City*. London: Bedford Square Press.
- . (1990) *The Child in the Country*. London: Bedford Square Press.

⁹ En la investigación se realizó una encuesta en cuatro institutos de Madrid a la valoración del instituto de Vallecas sobre cómo valoran el futuro de tu barrio destaca que la percepción del futuro es como un 20 % más negativa e indecisa que en los otros institutos.

