Architecture of the Transtemporal

Space–time of Everyday Practices in San Isidro, Madrid

AR3A100
Research Paper

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20 June 2024

Contents

Intriduction: Site as Project

'Natural forces, earth geometry, and quality of light and air single out this land as a cradle of civilization... I feel you growing, expanding in my imagination. Your lateral surfaces turn into slopes, ridges, and noble precipices. Your hollows become caverns, where water silently trickles from the cracks in the rose-colored rock.'

Dimitris Pikionis[1]

Places are products of processes that take time to create.[2] Architectural notions do not materialise instantly; they are actions that, through the development of an idea, transfer from mind into paper and from paper into reality. The site is typically conceptualised in architectural imagination and processes as a physical place, a plot of land connected to the earth and governed by its physical laws. A site is also frequently thought of as an area that has to be altered, a blank slate that needs to be finished by an architectural endeavour.[3] In other words, site and project are seen as separate entities, one paving the way for the other to emerge. However, in the architectural approach, the result unifies them. What if we implement the site's interpretation as the project and vice versa in our process?

Carol Burns, in her article *"On Site: Architectural Preoccupations"*, suggests recognising that all places are creations—whether they come from the imagination, a combination of real-world circumstances, or both—as a more productive path. In particular, she proposes a dual analysis of the site in architecture: the site as theory or knowledge -what we understand the site to be and the theory's influence on practice -our interpretation of the site, or how it shapes and influences structures.[4] That is to say, the site project timeline exceeds the conception and the realisation of the proposal, both in past and future, as it becomes part of the place's story. Architecture is not made of individual sites or structures; instead, it is the result of investigating how the two relate to one another and the understanding that a site is, even if unintentionally, seen as an architectural creation.[5] Through the architectural analysis of the site's conception, we contemplate its temporality about human perception and interpretation. The site designates the moments where spatial dissolves into the temporal, and history is reduced to a single picture of its traces.[6] This demands reconfiguring the relationship between the site, process and project.

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[1] Pikionis, Dimitris. "A Sentimental Topography." *The Third Eye*, 1935, p. 1

[2] Hogue, Martin. "The Site as Project." *Journal of Architectural Education* 57, no. 3 (February 2004): 54-61. https://doi.org/10.1162/104648804772745265, p. 60

[3] Hogue, Martin. "The Site as Project", p. 54

[4] Carlo J. Burns, "On Site: Architectural Preoccupations," in Andrea Jahn, ed., Drawing, Building, Text: *Essays in Architectural Theory*. New York: Princeton Architectural Press, 1991, p. 165

[5] Carlo J. Burns, "On Site: Architectural Preoccupations," p. 147

[6] Carlo J. Burns, "On Site: Architectural Preoccupations," p. 149

Onto-topographies of Non-Site: Textures of Time

Searching for a similar approach, we can refer to Dimitris Pikionis' Pathway to Acropolis. To be specific, from 1954 to 1957, Pikionis was assigned the task of replanning and landscaping the entire area surrounding the Acropolis, the Hill of the Muses, otherwise known as Philopappou Hill, and the Hill of the Nymphs, Observatory Hill (figure 1-3).[7] Kenneth Frampton describes Pikionis' significance as a derivative from his onto-topographical sensibility, his understanding of how a being interacts with the glyptic shape of a place.[8] A reading of the Acropolis project through the lens of place being formed over time unveils the critical aspect of the architectural proposal as an almost ecological requirement for the connection of culture and nature.

Pikionis' project, in the greater urban corridors, is master planning. It provides access to sites of archaeological importance through an architectural promenade and reconnects contemporary Athens with its ancient spirit, both physically and spiritually. Physically through the paving materials, consisting of local stones and marble from the local ruins, and spiritually through the framing of views and the atmospheres carved or cast as landscaping. In her writings, Burns defines the principle of a masterplan as plotting the time of terrain over space by explicitly accounting for growth and change in time.[9] However, in Pikionis' approach, this notion gets developed one step further. Specifically, by creating a lightweight addition or subtraction of mass from the site through landscaping, he liberates the site from the perception of an architectural intervention. He develops a proposal against the term we usually employ as an architectural intervention, but rather, it could be described as liberating the site. The proposed design was already laid out, hidden between the earth and ruins. Simply put, we could parallel how Pikionis treats the pavement to the process by which a sculptor slowly reveals a work of art out of a piece of marble. As a result, Pikionis plots the rituals of the terrain over space by creating flexible dynamics over the site, reenacting its past through its material and construction references.

Furthermore, Pikionis decided to blur the boundaries of the discourse between the

Figure 1. Dimitris Pikionis, Acropolis-Philopappou, pathway to the Acropolis, 1954–1957, photographed by Alexandros Papageorgiou from the Andiron of Philopappou.

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[7] Smith, Philip, and Ian Cooke. "Dimitris Pikionis and the Acropolis Paths." O2 Landscapes, December 8, 2020. https://www.o2landscapes.com/essays/dimitris-pikionis-and-the-acropolis-paths/.

[8] Pikionis, Pikionis. *Dimitris Pikionis, Architect 1887-1968: A Sentimental Topography.* London: Architectural Association, 1989, p. 9

[9] Carlo J. Burns, "On Site: Architectural Preoccupations," p. 149

Figure 2. Dimitris Pikionis, Acropolis-Philopappou, pathway to the Acropolis, 1954–1957, stone paving and stair incorporporating in the landscape close-up.

Figure 3. Layout of the area around the Acropolis and the Hill of Filopappos, 1954-1958: Plan of the stepped ascent from the parking square to the Acropolis.

site and the poetics of his language. In a sense, he creates a dialogue within the body, the soil, and the ground that we are not fully aware of when we are within a location or a space. Burns's rather conventional understanding of the site needs to be revised to analyse his process. We need to understand the site as an abstract container and examine the case study from Robert Smithson's perspective. For Robert Smithson, the location never acted as just a collection of elements that were ready for change; instead, it was the artistic endeavour in and of itself.[10] Therefore, instead of placing a structure on the landscape, Pikionis transformed the land into the project, the non-site. This becomes evident if we look at Pikionis's treatment of the landscape. Because of the construction's scale, he could not oversee every aspect of the Acropolis and Philopappou hills, and any errors had to be remedied immediately. In doing so, he would look for principles that would allow him to integrate the errors into an exception-making system, turning on the predefined geometry.[11] Throughout this confrontation, it appeared as though he was using his entire body in addition to his mind, meaning that the task was the result of both a full range of bodily impulses and logical linkages. That is to say, the architect's discourse between the site and his poetic language could be described as a "Dialectic between Site and Nonsite", a method which addresses both the imagined and the empirical.[12]

To suggest that the site is the project does not question its importance in architecture. Instead, constructing the site entails acknowledging the permanence of the site-project link while also promoting its potential for strengthening.[13] Under this notion, the site continues to be the basis upon which every project is built, but it is this same basis that becomes the subject of critical analysis. As Robin Evans described in his 1978 essay Figures, Doors and Passages, "ordinary things contain the deepest mysteries." Through design and drawings, we architects aim to describe and suggest everyday qualities—the qualities of human connections between themselves and their occupation within the place.

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[10] Smithson, Robert. Essay. In Gyorgy Kepes, Ed., *Arts of the Environment.* New York: G. Braziller, 1972, p. 196
[11] Dimitris Pikionis, Architect 1887-1968: *A Sentimental Topography*, p. 14
[12] Smithson, Robert, Nancy Holt, Philip Leider, and Sol LeWitt. *The Writings of Robert Smithson.* New York: New York Univesity Press, 1979, p.160
[13] Hogue, Martin. "The Site as Project", p. 60

The Assemblage of Place: Rituals of Everyday

'But how is one to bring to mind all the hours of the year, or even of single day? The spirits that inhabit morning and afternoon, noon and evening? The days when the wind blows from the north winter and autumn? ... For these are the spirits that will enable us to witness the 'suffering' and the transformation of form and space within the element of time.'

Dimitris Pikionis[14]

As Robin Evans described in his 1978 essay Figures, Doors and Passages, *"ordinary things contain the deepest mysteries."*[15] Through design and drawings, we architects aim to describe and suggest everyday qualities—the qualities of human connections between themselves and their occupation within the place.

To plan for a place, we first need to listen. Listen to how people interact with it, its needs, and its demands, break it down into its components. Only then it does becomes apparent that place is a continual collection of phenomena arising from intensity. In order to be conscious of the site, we first need to assemble it. Through the 'Assemblage Theory', we can identify the site's multifaceted nature while avoiding essentialism and phenomenological aspects.[16] According to this method, a site is an assemblage, a meta-physical thing aware of its non-linearity. The qualities of assemblies are ensembles that result from the interactions between individual components. Thus, an assemblage is more complex than the total of its components. These connections include interactions between exterior and interior elements. An essential component of each place's classification of assemblage is the variation in intensities, the variation of everydayness.

However, everydayness cannot be interpreted only through the visualisation of morphological phenomena' qualities that are present in the tangible world. The approach, as mentioned above, challenges essentialist viewpoints that seek to identify an object's nature. To properly illustrate everydayness, we need to focus on the connections and flows between multiple elements, existing and potential. This approach is the most effective way to interact with the complexity of reality.[17] The assemblage of everydayness requires the study of spatial-temporal multiplicities. Through research and the cartogra-

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[14] Pikionis, Dimitris. "A Sentimental Topography." *The Third Eye*, 1935, p. 5

[15] Evans, Robin. *Translations from drawing to building*. Cambridge, MA: MIT Press, 1997, p. 56

[16] Muminovic, Milica. "Place as Assemblage: Abstracting, Diagramming and Mapping." *Athens Journal of Architecture* 5, no. 1 (2019): 61–76. https://doi.org/10.30958/aja.5-1-3, p. 64

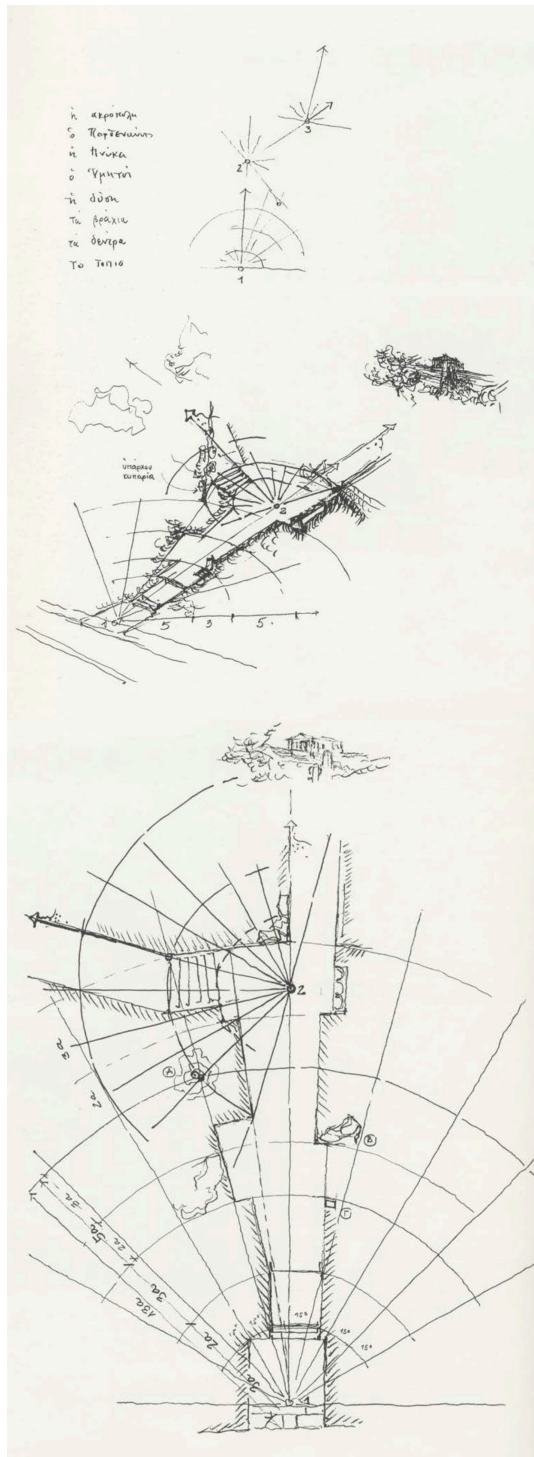[17] Deleuze, Gilles, "Foucalt," translated S. Hand, London: *The Athlone Press*, 1997, p. 36

Figure 4. Pikionis' diagrams of the site of the church of St. Dimitris Loumbardiaris along the route up the Philopappou Hill. The architect has designated a series of "critical" places along the path up Philopappou Hill where extending vistas is feasible. A cypress tree (A) frames the vista of the Acropolis and lends a distinct flavour to that section of the journey.

phy of morphological, experiential elements and their existing or possible relation, we can construct a visual archive describing a site's intangible essence. Diagrams, in Gilles Deleuze's view, also symbolise change; rather than denoting enduring features of the thing, they create a new sort of reality. Through this perspective, everydayness is composed by the map of forces, intensity and density that pass through primary non-localisable relations.

"A walk is just one more layer, a mark, laid upon the thousands of other layers of human and geographic history to the surface of the land."

Richard Long [18]

To describe this intricate process of perceiving all the different possibilities along a space's experiential 'fluidity', we are zooming in at a specific point along Pikionis's pathway project. This will help to illuminate the everydayness of Philopappou Hill. In this case, a place's potential combined with the promenade's elements transverses through the landscape. In this example, the path is ultimately marked out after several efforts to find what each location's unique qualities may provide, along with his inclination for geometrical arrangement. The complete path in the example, which moves from points 1 to 2 to 3, is created from a succession of superimposed grids that present the several options and combinations that Pikionis himself ultimately chooses on the spot (Figure 4).

In her essay "Introduction: On Architecture Production and Reproduction", Beatriz Colomina analyses the Greek legend of Daedalus, the architect of the Cretan labyrinth. In her writings, she points out that the true architect of the labyrinth is Ariadne, as she was the first one who correctly deciphered it.[19] From this view, the pathway to Acropolis becomes rather an analytical-critical act. Its linguistic state is distinct from the construction's actual one. When the principles and rhetorical apparatus of a building become apparent, it may be comprehended.[20]

Therefore, formulating the site's everydayness is to conceive the site as a multilayered process. A place's everydayness is a repository for its own narrative, some of which is literally ingrained within it, but the majority of its history is more temporarily rooted in its human past. It is a spatiotemporal condition that is always changing.

[18] Lippard, Lucy R. Overlay: *Contemporary art and the art of prehistory.* New York: Panthron Books, 1983, p. 102
[19] Colomina, Beatriz, and Joan Ockman. "Introduction: On Architecture, Production and Reproduction." Essay. *In Architectureproduction*, 7–23. New York, NY: Princeton Architectural Press, 1988, p. 6
[20] Colomina, Beatriz, "Introduction: On Architecture, Production and Reproduction," p. 6

Narratives of Site – Site as Assemblage

"This journal is by no means complete but does it really matter? Is it not enough if the persual of what there is helps to make manifest the principle which I believe nature wishes to teach us: nothing exists on its own; everything is part of a total harmony. All things are inter-connected; for they are all affected and changed by each other. We can comprehend one thing only through the intermediary of every-thing else."

Dimitris Pikionis[21]

Based on the theoretical framework above, my research focuses on the analysis of the area of San Isidro towards the development of an architectural approach regarding the position of site-project relation and its everydayness. The following parts are, therefore, formatted as a visual assemblage, illustrating the maps, diagrams and drawings used or created through the development of the research stage.

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[21] Pikionis, Dimitris. "A Sentimental Topography." *The Third Eye*, 1935, p. 6

The Rituals of San Isidro

Figure 5. The San Isidro Meadow, painting by Francisco de Goya, 1788, in Prado Museum, Madrid, Spain.

Figure 6. The pilgrimage to San Isidro, painting by Francisco Goya, 1819-23, in Museo del Peado, Madrid, Spain.

Figure 7. The Hermitage of San Isidro is an oil painting by Francisco de Goya, painted for the Cartones para tapestrie series, in Museo del Prado, Madrid, Spain.

Nowadays, San Isidro is a park in Madrid on the northwestern side of the old city. It is the second-largest green area in Carabanchel and hosts several annual sporting events. On 15th May, it serves as the primary venue for the San Isidro celebrations, which commemorate Saint Isidore, the city's patron.[22] However, the site's festivities and history date back many centuries, back to the 'Pilgrimage of San Isidro'.

Following the ritual's roots, San Isidro was born in Madrid in 1082-1172.[23] One of the miracles ascribed to him, according to hagiographers, occurred while digging a well, and his son fell in. However, using his intercession, the infant was miraculously raised to the parapet when the water level increased, enabling him to float.[24] Another legend claims that while ploughing, San Isidro magically caused a spring to burst by striking the earth. After Prince Felipe recovered from his illness by drinking water from the spring, Empress Isabel commissioned the inauguration of a hermitage dedicated to the saint on this location in 1528. Later on, the single nave and dome of the present hermitage were constructed by Baltasar de Zúñiga, Marquess of Valero.[25] Close after the construction of the church, a yearly pilgrimage began to take place from the old city of Madrid to San Isidro hills.

The ritual of San Isidro has been illustrated and depicted by many artists throughout the aeons. One of the most popular ones are the paintings by Francisco Goya, 'The San Isidro Meadow' (Figure 5) and 'A Pilgrimage to San Isidro' (Figure 6). By zooming in on the former, we can analyse the importance of the ritual over the city and its perception of the current society. Here, the painting presents the different socio-economic classes of 18th-century Madrid gatherings on the banks of San Isidro and celebrating by having picnics over the site. The most noticeable feature of this image is its depth, provided by the perspective of the soft terrain around the patron saint's chapel. From here, we have a view of the river, where pilgrims pass by on their way to and from the hermitage. The pilgrims are probably walking across the boat bridge in the middle of the picture. The Segovia bridge is on the left, while Calle de Toledo descends on the right. Moreover, by further examining the illustration, we can divide the compositions into three parts: the foreground, the intermediate plane and the background: the San Isidro Padera (hill), the Manzanares river and the old city of Madrid, respectively (Figure 8).

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[22] Official Tourism Webside, n.d. "San Isidro Park." Turismo Madrid. Accessed June 3, 2024. https://www.esmadrid.com/en/tourist-information/san-isidro-park.

[23] Moya Rueda, Patricia; de Benito Sánchez, María; Rascón Risco, Mónica; Angulo Bujanda, Isabel. *Aechidiócesis de Madrid*. Madrid: Universidad Complutense de Madrid. Accessed June 3, 2024. "Informe de reconocimiento forense del cuerpo de san Isidro Labrador. Avance".

[24] Lives of the Saints and Catholic Mission of Saint Isidore the Farmer. 2002. "St. Isidore – Our Patron Saint." May 5, 2002. https://web.archive.org/web/20130522203441/http://www.stisidore-yubacity.org/stisidore.htm.

[25] "San Isidro, Madrid." n.d. San Isidro's Feast Day. Accessed June 3, 2024. https://www.gomadrid.com/fiestas/san-isidro.html.

Foreground:
A very dynamic group of figures are
chatting animatedly

Intermediate plane-Manzenares:
The hubbub of the smaller criwd getting
lost on the left on the river bank.

Background-Old city:
The great dome of San Francisco el
Grande and the mass of the then new
Royal Palace

Figure 8. Decomposition of 'The San Isidro Meadow', analysis lens through Goyaesque Madrid.

Figure 9. Decomposition of 'The pilgrimage to San Isidro', analysis lens through Goyaesque Madrid.

Figure 10. Decomposition of 'The Hermitage of San Isidro', analysis lens through Goyaesque Madrid.

Within this triptych, we discover the spiritual and physical connections within the ritual and its evolution through time, parallel to the city's development. By focusing on historical maps of Madrid of the 18th century, we can already detect the alteration of the city's master plan to accommodate faster routes towards San Isidro (Figure X). To be precise, between 1705 and 1769, we can locate the San Isidro floating bridge construction, also depicted in Goya's painting, which was later erected as a permanent structure. As a result, a faster route emerged, connecting the centre of Madrid with the abovementioned church. The following maps illustrate the three different paths of the 'Pilgrimage to San Isidro' through a selective mapping exercise.

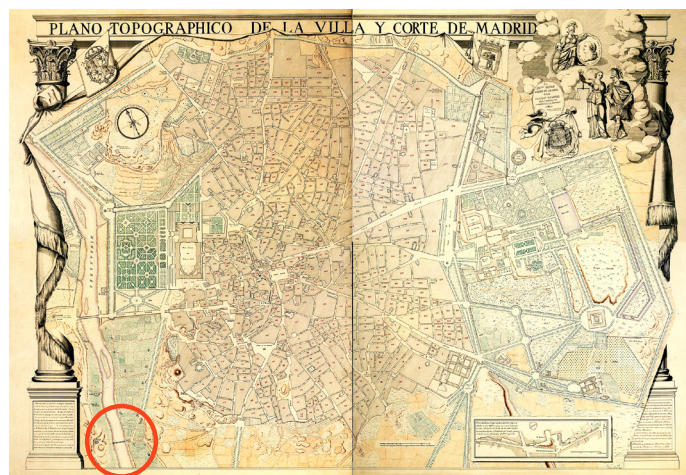Figure 12. Historical map of Madrid, 1705.[26]

Figure 11. Historical map of Madrid, 1769.[27]

[26, 27] In the past, Segovia and Toledo bridges provided access from the city to the hermitage. After crossing the Manzanares River from the Toledo bridge, one should proceed along the left bank of the Camino Bajo de San Isidro, also known as "Paseo de San Illán" and subsequently "Paseo del Quince de Mayo." To simplify the route to the hermitage, the Sacramental Archofradía built the "San Isidro footbridge" in 1733, across the river between the Toledo and Segovia bridges. This montoon's deck width was already too small for the volume of traffic in 1848. The path that runs parallel to the river and was named at the start of the twenty-first century as a result of the deployment of this temporary bridge is "San Isidro pontoon passage".

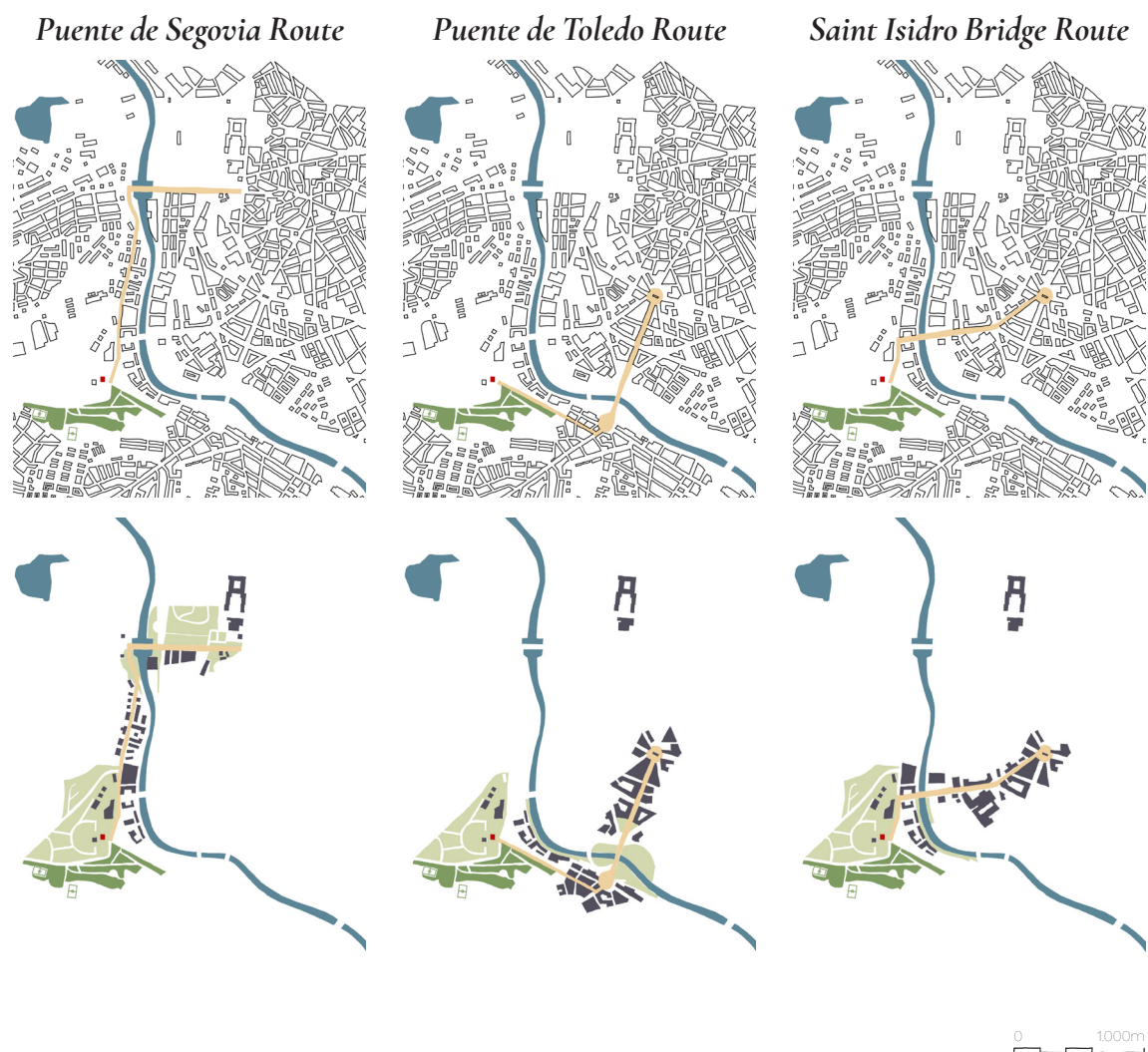*Puente de Segovia Route*   *Puente de Toledo Route*   *Saint Isidro Bridge Route*

Figure 13. Mapping the 'Pilgrimage to San Isidro', illustrated through selective mapping technique.

Additionally, the city's expansion along the southwest bank of Manzanares, combined with the development of new infrastructures over the area, limited the size of the San Isidro Hills into the current San Isidro Park. Nevertheless, the change in the location's scale is not the only alteration to the ritual. The ritual itself has adapted to the current conditions. What used to be a processional event is now a point event (Figure 15). Instead of primary boulevards defining the crowd's movement, now there is an infrastructural network expanding centrifugal patterns. Also, the historical views over Manzanares to the old city of Madrid have been blocked with residential buildings and new constructions.

Furthermore, San Isidro has been enriched with more contemporary customs, spanning multiple locations (Figure 16, 17). The gathering of people to key locations in Madrid, like Plaza Mayor and Retiro Park, while on 15th May, there are fried dough sweets in the form of street food, andMadrilenios dress up as chulapas and chulapos, the traditional working-class outfit. Most importantly, the assembly of picnic cloths along the greenery of San Isidro Park is still the characteristic that prevails through the festivities.

By studying the historical development of the ritual, it becomes evident that the ritual adapts to the changes of the greater urban plan rather than the opposite. So, to properly define the site-project relation over the San Isidro area, we need to analyse its history independently.
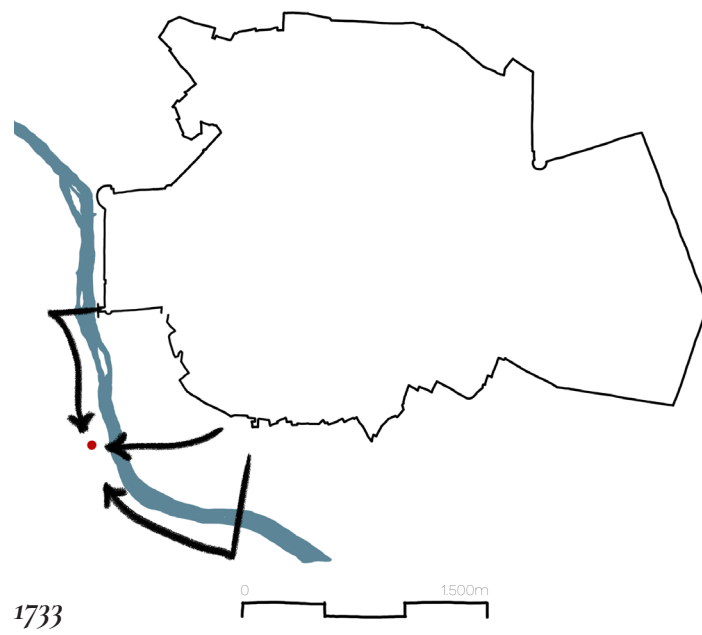

Figure 14. San Isidro & Old city

1733

Today

Figure 15. Discontinuities over time and space: From line into a point

Figure 16. Illustrated cultural map for the day of San Isidro.

Figure 17. Spatial relationships of the San Isidro events over Madrid.

Cemeteries: Space-Time Layerings

San Isidro Park has a botanical walk, several water features, playgrounds and a palm tree garden with a variety of palm trees and perennial plants. It is an excellent site for a stroll or a quick workout because it has many grassy spaces, dirt trails, and a bike path. However, by focusing on the morphological characteristics of the greater site of San Isidro along the park's boundaries, a few dominant elements emerge. Except for the circulation infrastructure as bridges, damns and roads, the San Isidro Park is framed by three cemeteries, the Sacramental of San Isidro, San Justo and Santa Maria (Figure 20).

The existence of the cemeteries along the greater area has a deeper connection with the development of Madrid as a city. Since the Christina occupation of Madrid, the deceased were buried in nearby churches. On April 3, 1787, King Carlos III ordered the construction of cemeteries outside the town and outlawed burials in parishes.[28] The legislation was new and similar to others implemented elsewhere in Europe. However, it ran against both an economic issue and the society's disapproval of being buried outside religious premises. It took some time for these directives to be followed, but on April 9, 1779, a Royal Order from Charles IV authorised the establishment of four cemeteries on the outer boundaries of the city.[29]

Historically constructed in 1811, the Sacramental de San Isidro is the oldest functioning cemetery in Madrid. The Madrid nobility eventually chose this site to erect elaborate pantheons.[30] The San Isidro cemetery initially began as one courtyard and slowly expanded over the site. Simultaneously, there was the inauguration of the Santa Maria cemetery in 1842 and the San Justo cemetery in 1845.[31] Later, in 1868, there was a plan for the construction of the Necropolis del Oeste (the Necropolis of the West) over the current location of the park, however, within the following years, the plans got abandoned. Traces of the master plan of the Necropolis del Oeste can be traced over the city plan drawing of 1902 (Figure 21).

Figure 18. San Isidro Cemetery & Quarry, aerial photograph, 1928.

Figure 19. San Isidro Cemetery & Quarry, zoom-in

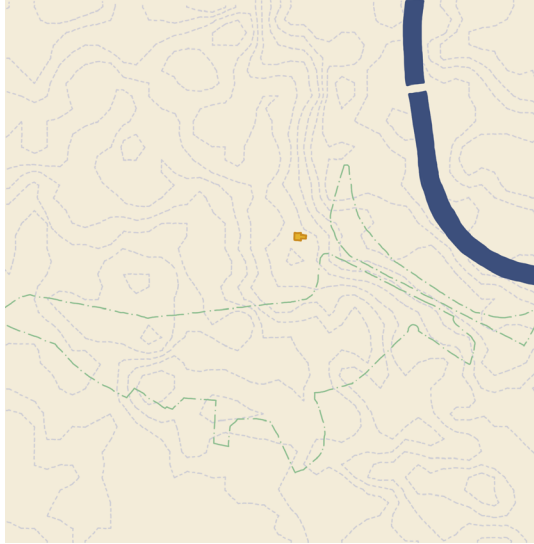[28] Nivel10 Communication. n.d. "Sacramental San Lorenzo Y San José." Royal Sacramental Archicofratry of San Lorenzo and San José. Accessed June 3, 2024. http://www.sacramentalsanlorenzo.com/historia.

[29] Nivel10 Communication.

[30] Community of Madrid. 2022. "La Comunidad De Madrid, a Través De Sus Oficianas Y Portal Oficial De." Comunidad De Madrid. October 31, 2022. Accessed June 3, 2024. https://www.comunidad.madrid/en/noticias/2022/10/30/comunidad-madrid-propone-vistas-cementerios-singulares-region-dia-todos-santos.
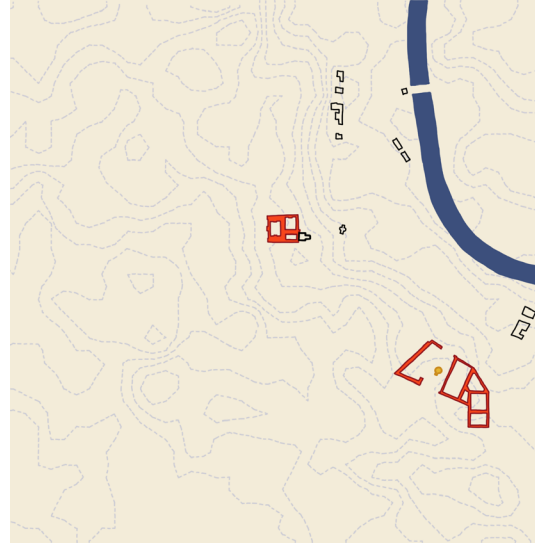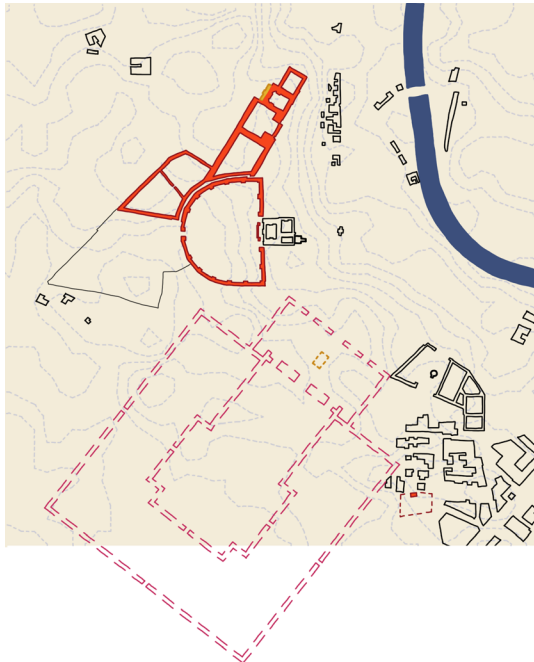
[31] Community of Madrid. 2022.

1528 Hermitage of San isidro

1811 Patio San Pedro
1829 Patio San Andreas
1842 Patio San Isidro & Sacramental de Santa Maria

1846 San Justo Cemetery
1853 San isidro Extension
1853 British Cemetery
1868 Design for Necropolis del Oeste

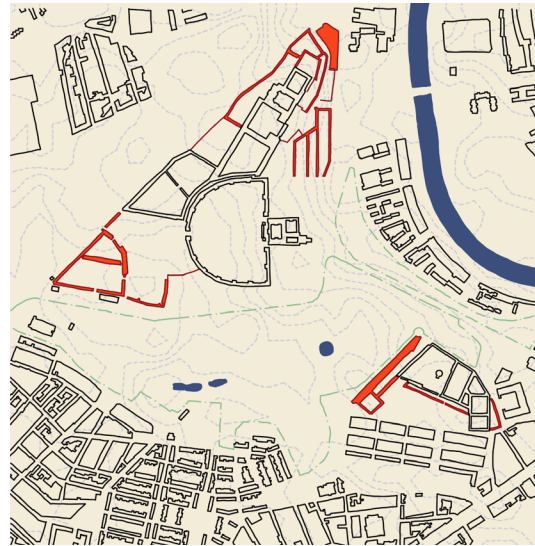*Current Condition with Latest Extensions*

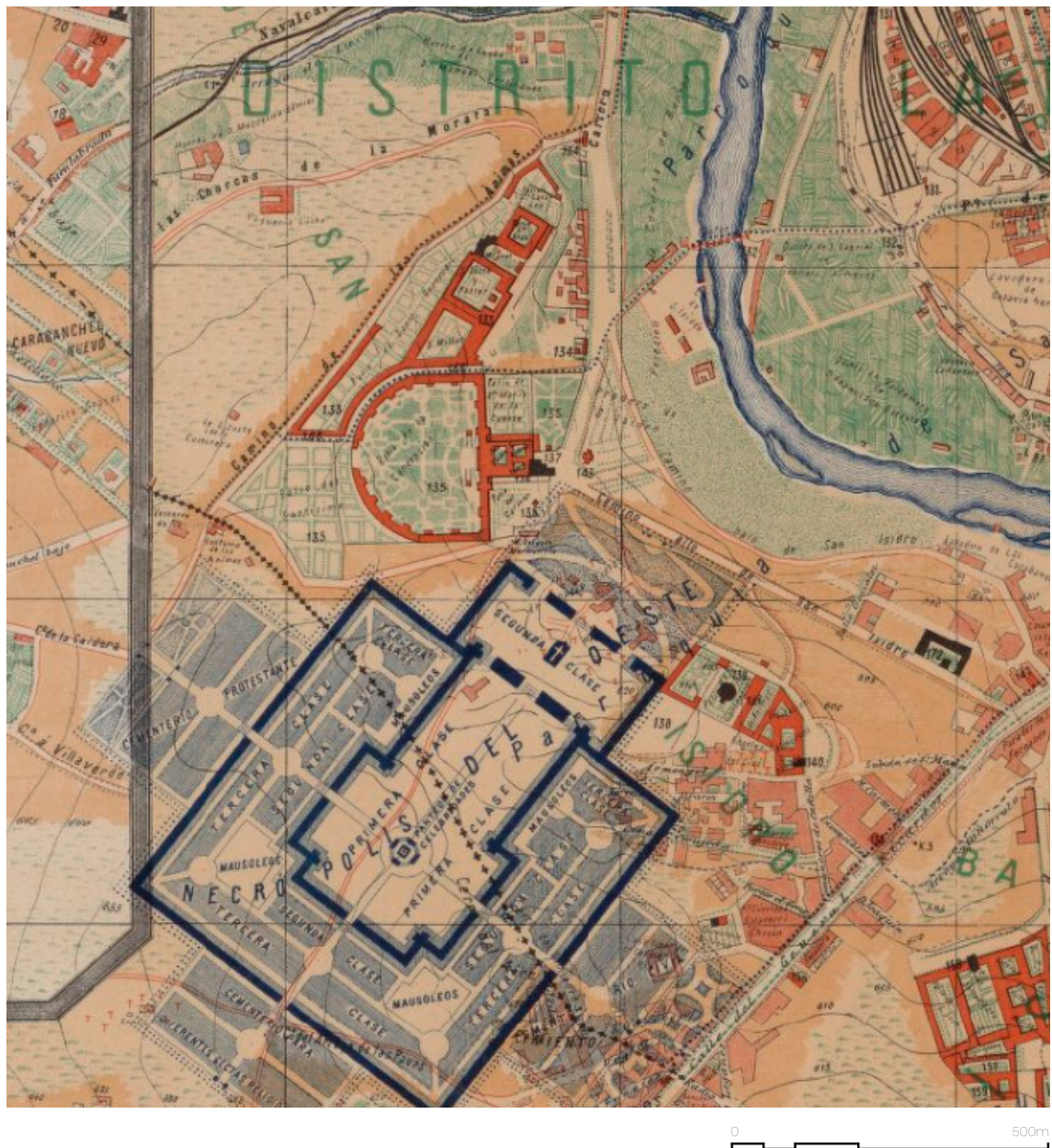Figure 20. Timeline - development of San Isidro area.

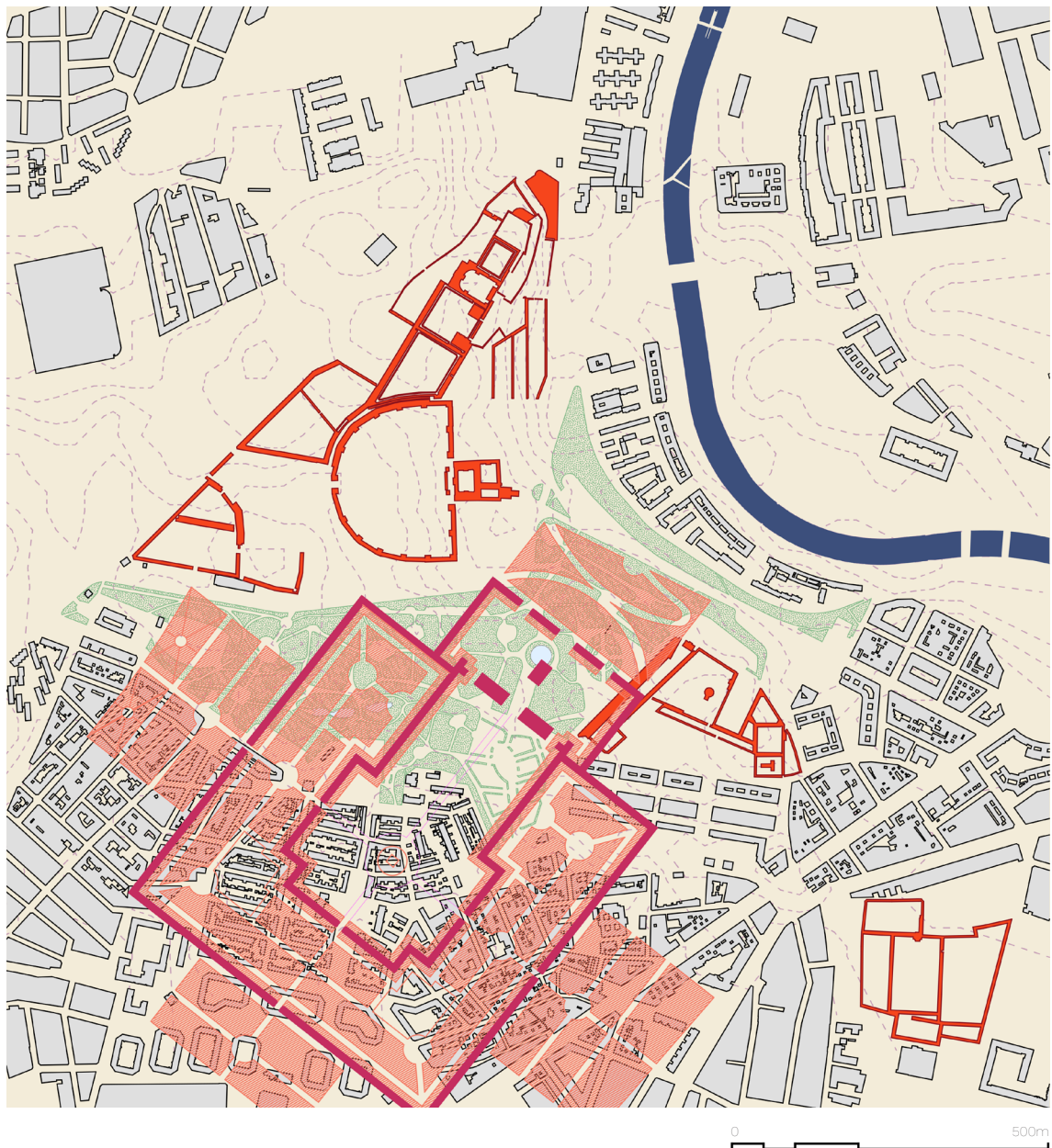Figure 21. Historical map of Madrid, Necropolis del Oeste, 1902.

Figure 22. What if Necropolis del Oeste today?

Next, mapping of all the functional burial grounds along with functions as funeral homes (tanatorios in Spanish) and crematoriums were traced over Madrid. Looking at the map (Figure X), it becomes apparent that Madrid has an accumulation of burial functions in the southwest part, and the most intense concentration of the burial functions takes place over San Isidro. Nevertheless, the cemeteries of San Isidro, compared to the rest of the burial areas of the city, are average in scale; they constitute the minority of cemeteries where they are not operated through the municipality.
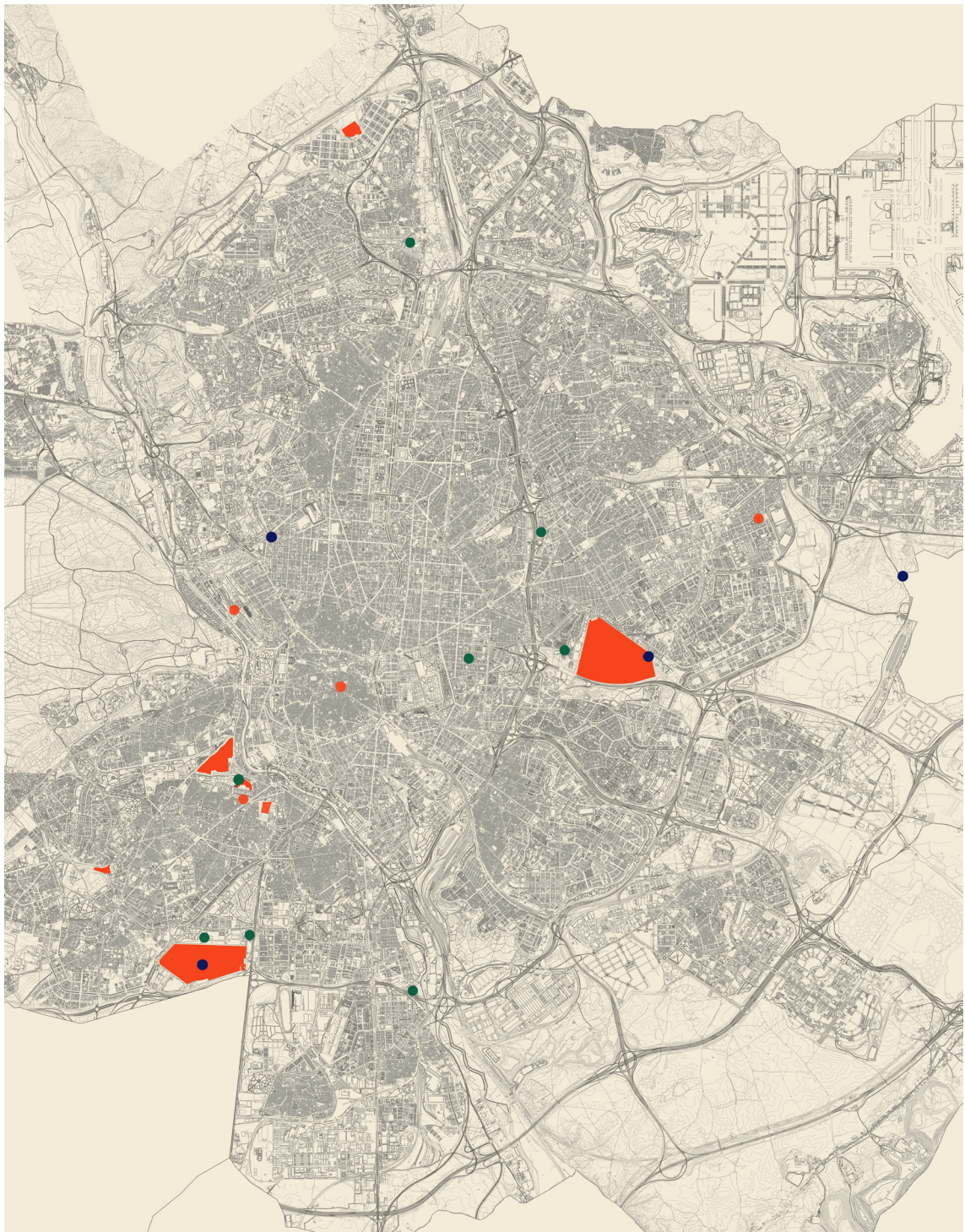
■ Cemetery

■ Tanatorio

■ Crematorium
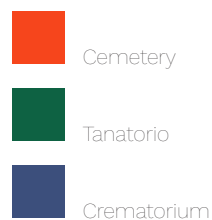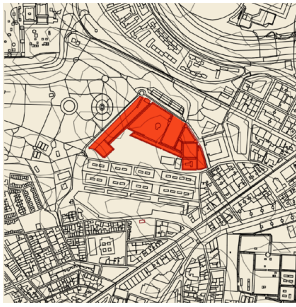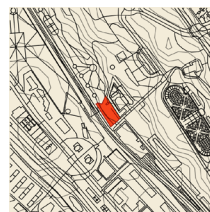
Figure 23. Map of Cemeteries in Madrid.

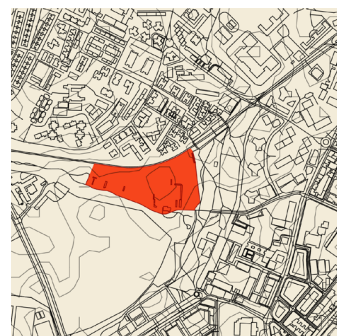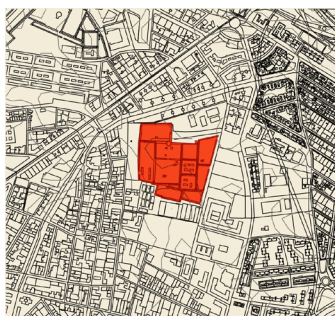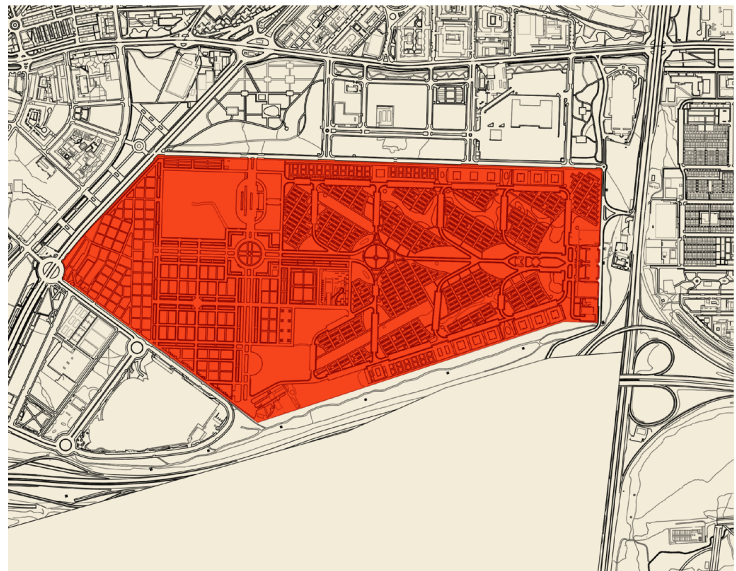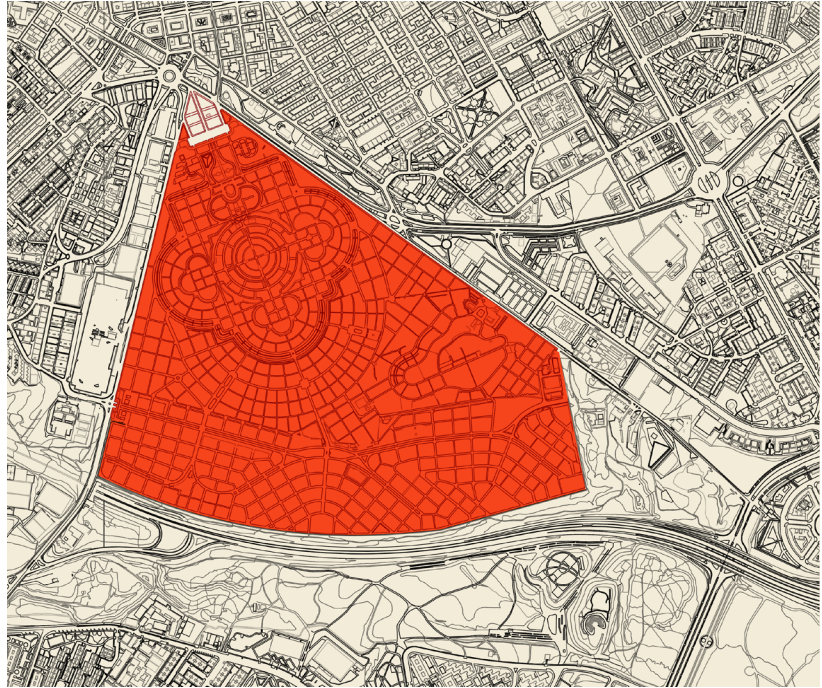0   1.000m

Figure 24. Scale categorisation of cemetereis in Madrid
Left page: San Isidro Cemeteries
Right page: Madrid Cemeteries
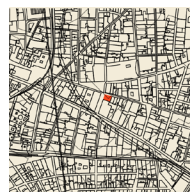
Ritual of Burial

In order to look further into the operational systems of the burial grounds of San Isidro, we need to become accustomed to the ritual of burial and the timeline of the different actions. The following diagrams (tables right page) have been comprised of data over different funeral house pages and sites explaining the different stages of the burial process and the different authorities that have to co-operate to complete the ritual of burial.[32, 33, 34]

Contrary to the laws of the past centuries, today, as illustrated in the map of Madrid, the city has been expanded over its old boundaries. What was planned to be secluded and away from the city's everyday functions is now swollen by the latter's dilation.

However, the cemeteries as a function remain stacked to the guidelines of another older era. What if the current grounds of San Isidro provide the conditions that allow the burial to be reintegrated back into the function of the city? How should a cemetery of the everyday pattern should be treated? How should as architects treat a project of such nature?

San Isidro is a site with multiple spatial-transtemporal layers. It compiles the ideal grounds for true architectural experimentation through everydayness, everyday rhythms and rituals. From addressing historical-poetic views of an old past to the contemporary layering of functions, it provides an opportunity for site-project architectural treatment through the lens of everydayness.

[32] Kablooeymonsters. 2024. "Spain." The Funeral Market. January 16, 2024. Accessed June 3, 2024. https://thefunralmarket.com/funerals-customs-around-the-world/spain.

[33] Compare Funerals Take Away the Burden. n.d. "Understanding the Funeral Process in Spain." Accessed June 3, 2024. https://murciatoday.com/understanding-the-funral-process-in-spain_824-a.html.

[34] Sally. 2024. "Understanding the Funeral Process in Spain: What to Expect – Celevrant Sally." Celebrant Sally (blog). February 26, 2024. https://www.celebrantsally.es/understanding-the-funeral-process-in-spain-what-to-expect/.

Prior mortem	Death	up to 24 hours post mortem	24 to 72 hours post mortem	216 hours post mortem	216 hours post mortem
All Spanish families have funeral plans or funeral insurance. In most cases, the whole family is covered. Even the smallest of children, and as a funeral expense for a family, provisions are made for this in a practical fashion.	Time of Death	Notification of the local Police

Funeral director been appointed

Conctact of the deceased person's doctore

Deceased person's body is transfered to the tanatorio

Choose which funeral director the family will use for the forthcoming arrangements

Registration of death within 24 hours at a civil building

If there is not a pre-determined funeral director, the medical services will contact a preferred director | Once the deceased person is in situ in the tanatorio, their coffin is often placed behind glass

During the time in which the deceased person is at the tanatorio, someone sits virgil with them untill the funeral service.

It is not common practice to select garments or apply make up and treasured personal possessions

Funeral service: deceased body moved from the tanatorio to the church-chapel for the funeral ceremony

Cremation are not carried out at the tanatorio, but are sent a crematorium after the funeral service.

Burial or interment: The body is placed in a niche or 'nicho' | Rosatio: nine dayes after death, a ceremony takes place that the family of the deceased person orginises | Rosatio: Takes place once every year, on the person's date of death

The deceased person is then buried in a common burial ground unless the family of the deceased has paid to rent the niche again for a further period of time |

Burial Service

Coffin: 600 – 1300 €

Cemetery: 600 €

Tanatorio: 500 €

Burial service & cost of the burial unit: 2,035 €

Total Cost: Approx. 5,000 €

Cremation Service

Tanatorio: 500 €

Cremation service: 931 €

Total Cost: Approx. 2,000 €

Possible Additional Costs

If you wish, choose the row of the niche.

If you want to change the burial unit for a tomb, pantheon.

If the burial is going to be carried out in burial units that the family already has and it is necessary to act on the remains there.

If the concession period is going to be extended from the minimum to the maximum allowed by the city council (which, depending on the case, is usually 75 or 99 years).

Conclusion: Onto-Topographical Sensibility

"As we walk upon this earth, our hearts experience anew that rapturous joy we felt as children when we first discovered our ability to move in space – the alternating disruption and restoration of balance which is walking".

Dimitris Pikionis[35]

As Pikionis describes in his writings, through walking, we experience; through walking, we live and perceive the space around us. Everydayness is not something that can be master-planned. Nevertheless, as architects, we owe it to encapsulate it in our process. As the site transforms into the project and vice versa, the everydayness should comprise the project. Of course, we cannot predict or foresee every future action, but we can reorientate ourselves towards the potential of everyday use and daily rituals.

The research paper aims to locate, study, and define spatiotemporal events and patterns in the current context of San Isidro, Madrid. By addressing the relationship between the burial ritual and the everyday rhythms of the polis, we can route possible interactions within everydayness itself. The aim is not to impose a design on site but to organise the existing heavily stratified layers. However, it is superficial to try to resolve those complex patterns by curating and composing a promenade through them. Organising a space encompasses far more than just lining a walkway with visually captivating frames or accomplishing a compelling blend of programs. On the contrary, it means organising daily tasks in a way that communicates the value we place on both individual and social life. Through this reasoning, we convert our personal space, or the one we extend to others, into a measuring instrument of our approach to life.

When we see inconsistent actions, perfunctory behaviour, or a lack of discretion in our surroundings, it's because we have not searched the roots of our actions. Consequently, we must reference a mystical life that originates in the recesses of our consciousness and reveals itself in relation to our environment to formulate an architecturally harmonious place.[37] To understand the demands of the current situation, we need to exceed the function of time as a linear organisation device and develop an onto-topographical sensibility. In an effort to reinstate the identities of the individual and of society by mutual respect, we must work towards a symbiotic, ontological architecture.

[35] Pikionis, Dimitris. "A Sentimental Topography." *The Third Eye*, 1935, p. 1
[37] Dimitris Pikionis, Architect 1887-1968: *A Sentimental Topography*, p. 9

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Refletion

My initial intention for this graduation project was to analyse the relationship between everyday myths, rituals, and the urban landscape. However, along the way, the research becomes an inquiry into the architectural process from the perspective of everyday life. Therefore, this leads me to question further the stratification of historical and cultural layers over the greater area of San Isidro to define and map the structure of visually obscure situations. I analysed the urban fabric's discontinuities, disruptions and fragilities through this process by examining spatial-temporal situations and sites. This endeavour required the re-evaluation and reinvigoration of burial and grieving rituals as rhythms in Madrid's everydayness.

Multiple Scales & Site-Project Relations

The aim of the research paper was not informative but rather a venture for investigation. The analysis opened up an intriguing area of site-project exploration from an architectural standpoint, including everyday rituals and protocols. Following this framework, the site remains the foundation for all architectural proposals. Nevertheless, it also becomes the subject of critical inquiry. To construct the site is to construct its everydayness. Constructing everydayness demands acknowledging the immutability of site-project relations and allowing them to adapt. This contemplates the calibration of actions on the local scale to restore the balance between what is inherited and what belongs to the urban character. The multi-scale synthesis of the daily rhythms provides the opportunity to reflect on the territory of San Isidro via particular designs with revised functions.

Studio Process

Perceiving the everyday protocols as spatial-temporal situations, which are disintegrated and discontinuous, allowed me to understand the 'Heterogenous City' as not a coherent image but as diverse layers, fragments and timelines. The Architectural Design Crossovers Studio enabled me to explore my architectural fascination towards possibilities in a context characterised by heavy stratification and ephemeral alterations dictated by the necessity of growth and development. It is impelled to design open, dynamic, time-bound architecture through active interpretation and meticulous representation techniques. From historical and qualitative research methods, through mapping the spatial, morphological and temporal nature of everyday life in the city, spatial conditions got hierarchised to compose a future proposal influencing the curation of the rituals in their current form in an expanding fabric through promenades, pausing moments, atmospheres and materials. Thus, it reflects the current urban layout and organisation arrangements and acknowledges the challenges of developing a hybrid of public and burial areas about the definition of 'architectural transtemporalities'.

Future Relevance

Madrid has been grappling with the commercialisation of urban space and its architectural transformation into a speculative product. This research paper strives to propose approaches where temporalities intersect with place to reconfigure spatial discontinuities, layers, and fragments. My design proposal is not just a theoretical concept, but a practical solution to maintain the integration of everyday rituals. Based on the research's findings, the proposed design will serve as a testing ground for a hybrid typology of cemetery-burial and park-garden functions, transforming the greater area of San Isidro into a landscape that harmoniously integrates the multifaceted characters and patterns of the site. The site, as the foundation of any project, is ingrained in my proposal, which focuses on integrating and treating the two existing programs in the rhythms of everydayness. This reconfiguration of the burial ritual protocols in the contemporary cityscape becomes a critical inquiry into Madrid's future.

Personal Development

Throughout this graduation project, I have not only expanded my knowledge of both tangible and intangible aspects of architectural elements but also deepened my understanding of their respective significance in the design process. This project has transformed my perspective on the architect's role, shifting from being the creator of a finished project to the composer who conceives and hierarchises the various elements into principles that can incorporate spatial exceptions into the greater system. The nature of the project has allowed me to work at different scales and intensities, always maintaining the same logical design correlations. This has led to the development of methods to address every aspect of the project requirements. Moving forward, the skills I have acquired through this project will enable me to implement traditional and experimental design practices and test spatiotemporal operational systems and material behaviors in my future career, through both successful and unsuccessful endeavors.