

Designing the Threshold
A Public Space Proposal for Plaza
Oriental, Segovia

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Abstract

This study takes Plaza Oriental, at the foot of the Roman aqueduct in Segovia, Spain, as its object. The square lies at the entrance threshold of the World Heritage historic urban area, where the four forces of heritage conservation, tourist pressure, traffic organization, and residents' everyday life overlap and compete. The traffic-oriented demolitions of the twentieth century stripped the aqueduct from the urban fabric into which it had originally been woven, isolating it upon an empty site lacking boundary or functional definition; the square thereby degenerated into a single sightseeing-and-photography place with the aqueduct as a backdrop, while everyday public life was continually crowded out. The formal defect of the square is thus itself the material trace of this conflict mechanism. On this basis, the thesis poses three progressive questions: in what spatial manner the four-way conflict manifests upon the square's boundary, ground, flow lines, and sightlines; under existing conservation policy, theoretical positions, and built precedents, what constraints design intervention faces and what grounding it obtains; and how the design of public space transforms conservation constraints and tourist volume into a public life available for residents' everyday occupation.

The study adopts the method of research by design, taking the unfolding of the design of Plaza Oriental as the thread governing the use of theory, policy, and precedent. The thesis first diagnoses the ruptures of the site at the social, material, and functional levels, establishes the theoretical position of moving from the conservation of the monument to the historic urban area's transmission of its value through continued use, and takes the Historic Urban Landscape (HUL) approach as its point of reference; it then reads policy texts such as the Plan Especial de las Áreas Históricas de Segovia (PEAHIS) and the Plan Estratégico y de Gestión del Sitio Patrimonio Mundial through design questions, and distills from built precedents four principles—the choreography of sequence, de-motorization and the separation of flows, the acceptable envelope of intervention, and the legibility of infrastructural memory. On this basis, the design responds to the four pairs of conflicts through four sets of operations—the reorganization of the threshold, the arrival sequence, the elastic square system, and the handling of the ground level; its essence lies in "reading constraint as grounding" and "substituting temporal alternation for spatial separation," so that conservation requirements and tourist volume become once again conditions that support everyday pausing rather than a price

paid in weakening heritage or excluding tourists. Setting out from a single case and abstracting from the bottom up, the conclusion responds to the debate over whether heritage tourism tends toward homogenization or differentiation: this outcome is not predetermined by global trends but depends on how public space is organized, designed, and governed, thereby providing a referable method of spatial design for the World Heritage forecourt and the urban threshold space under tourist pressure.

Keywords: historic urban area conservation; public space renewal; World Heritage; touristification; research by design; Historic Urban Landscape; Segovia Aqueduct

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Chapter 1 Introduction

1.1 Research Origin: The Segovia Design Exercise

This research begins with a specific design exercise: the renewal of public space in and around the Plaza Oriental, at the foot of the Roman aqueduct in Segovia. The exercise was initially framed as a bounded formal problem—how to restore spatial order to a square that had long lost its edges and become excessively open. Yet this openness is not a long-standing historical condition but the cumulative result of twentieth-century interventions, above all the traffic-driven demolitions that stripped the aqueduct from the fabric into which it had been woven and left it isolated at the center of an empty ground. The formal deficiency of the square is therefore itself the material trace of decisions concerning traffic organization, heritage conservation, and successive episodes of urban renewal.



Figure 1-1 Aerial View of Segovia.

Source: <https://www.dreamstime.com/aerial-view-city-segovia-spain-foreground-roman-aqueduct-cobblestone-streets-as-well-other-medieval-buildings-image-image110435538>

This recognition quickly carries the design problem beyond the realm of form. The

Plaza Oriental is not merely an urban void but a ground on which several identities are densely superimposed and made to compete: the forecourt of a World Heritage property, the entrance from the city's periphery into the historic core, the arrival node for visitors to the aqueduct, a transfer point for north – south traffic, and, at the same time, the everyday public space that ought to serve the surrounding neighborhoods. Heritage demands restraint, tourism brings flows, traffic occupies the surface, and the daily life of residents is steadily squeezed out of the contest. A question about the form of a square thereby unfolds into a composite problem: how heritage conservation, tourist pressure, traffic organization, and every-day public life can coexist within a single, limited space.

The choice of this site was not incidental. Segovia's Plan Estratégico y de Gestión del Sitio Patrimonio Mundial already lists “rethinking the aqueduct's Plaza Oriental” as a pending urban action (A.8.1), and the corresponding renewal authorization (AA 8.01) sets the restoration of the historic traffic network and the spatial reconnection of this area to the urban core as objectives of intervention. What this research addresses, then, is not a problem invented by the author but a real one already identified officially yet not answered in spatial terms. On this premise, the design exercise on the Plaza Oriental becomes the point of departure for an inquiry that asks design to do more than give the square a form—to test whether the constraints of the conservation regime and the continuous influx of tourist flows can, through public space design, be reconverted into public life available for residents' everyday use.

1.2 Problem Statement: Heritage, Tourism and Everyday Life

The decline of everyday public life in the Plaza Oriental is the cumulative product of several forces acting on the same space, of which three operate most directly. Demographic contraction and structural aging have weakened the social basis of everyday publicness, leaving the square without a stable body of users. Motor traffic, converging at this node, exerts physical pressure on the heritage fabric itself and brings the restrictions required for conservation into direct conflict with the city's circulation needs. And touristification systematically erodes the residential function: against a small resident population, the historic area receives a vastly disproportionate volume of visitors, for whom the square serves for most of the day as little more than a setting for photography against the aqueduct, rather than a usable interface for the community. The empirical

evidence for these three forces is set out in Chapter Two.

Their combination allows the Plaza Oriental to sustain the visual image of a World Heritage forecourt while largely losing its function for residents' everyday use. On this basis the fundamental position of the research can be stated: the renewal of public space in the historic urban area is not a matter of environmental improvement or landscape enhancement, but concerns whether heritage value can be transmitted through continued use and whether everyday life can persist within the heritage environment. If the square is maintained only as a heritage foreground to be looked at, the heritage will tend toward musealization through its detachment from social life. Because these conflicts are ultimately registered in the spatial condition of the square—the absence of a usable interface, the occupation of the ground by traffic, the reduction of function to a single use—they can be reorganized only at the spatial level. It is on this ground that the research treats public space design at once as a method of analysis and as a means of response.

1.3 Research Questions

Taking the Plaza Oriental as its specific object, the research is organized around three interrelated questions that proceed from diagnosis, through constraint, to conversion.

First, in a World Heritage forecourt such as the Plaza Oriental, in what spatial manner does the conflict among heritage conservation, tourist pressure, traffic organization, and residents' everyday life manifest itself? This requires moving beyond an enumeration of problems toward discerning how these pressures act upon the square's edges, ground surface, circulation, and sightlines, reducing an abstract contradiction to a concrete spatial mechanism.

Second, under Segovia's existing conservation policies, the relevant theoretical positions, and the built design precedents, what constraints does design intervention on this site face, and what grounds does it obtain? Renewal in a World Heritage context cannot proceed apart from established logics of permission and value; before determining form, the design must clarify which interventions are permitted, which are excluded, and which experiences may serve as references. These constraints and grounds are developed in Chapters Three, Four, and Five respectively.

Third, how can public space design convert the constraints of conservation policy and the volume of tourist flows into public life and social vitality available for everyday

appropriation? This is the central question. It asks not that the square be made more suitable for viewing, but whether conservation requirements and tourist use can, through spatial organization, again become conditions that support everyday lingering, community interaction, and public activity.

The design addressed in the third question is not only the object to be answered but also the means of answering: through the development of the design for the Plaza Oriental, the research tests the constraints and grounds established by the first two questions and argues for a referable method of spatial design. The applicability of this method to the broader context of historic urban areas is reserved for the Conclusion.

1.4 Methodology

The research adopts the method of research by design. Rather than proceeding through the juxtaposition of comparative cases, it is led by the development of the design for the Plaza Oriental: the problems the design must solve determine which theories, policies, and precedents are drawn upon, and to what depth. Literature review, textual analysis, and precedent analysis are accordingly not independent stages of argument but preliminary work that defines the position, constraints, and references for design intervention.

The method comprises four parts. The literature review traces the evolution of conservation theory from the protection of individual monuments toward the integrated governance of the city, establishing the theoretical position of the design (Chapter Three). The analysis of policy and planning texts—principally the Plan Especial de las Áreas Históricas de Segovia (PEAHIS), the Plan Estratégico y de Gestión del Sitio Patrimonio Mundial, the World Heritage nomination materials, and statistical reports on population and housing—identifies the conservation gradings, restrictions on intervention, and urban renewal authorizations that bear upon the Plaza Oriental, reducing the conservation regime to the concrete conditions to which the design must respond (Chapters Two and Four). Precedent analysis extracts transferable lessons in traffic organization, arrival sequence, and interface treatment from built cases of heritage public space (Chapter Five). Finally, design research—the design for the Plaza Oriental itself—serves as the integrative stage of the preceding three lines of work (Chapter Six). Taking a single site

as its object, the research yields an argument at the level of design rather than a generalization in the statistical sense; the conditions and limits of its applicability to other historic urban areas are reserved for the Conclusion.

1.5 Thesis Structure

The thesis is organized around the design problem of the Plaza Oriental, and its chapters follow a path from the definition of conditions, through the development of the design, to reflection on its wider applicability.

Chapters Two through Five establish the conditions for design intervention. Chapter Two reads the city in which the Plaza Oriental is situated—Segovia’s founding history and dual-core structure, the aqueduct as urban armature, and the contemporary condition of the historic area in terms of population, housing, and public space—providing the urban-scale background for the site problem. Chapter Three establishes the theoretical position, tracing the shift in conservation thought from the individual monument toward the living city and settling on the Historic Urban Landscape approach. Chapter Four reads policy through the project, concentrating on the conservation gradings, restrictions, strategic axes, and renewal authorizations in the PEAHIS and the Plan Estratégico that bear directly on the Plaza Oriental, and reducing these to the concrete boundaries and grounds to which the design must respond. Chapter Five analyzes design precedents, drawing transferable lessons from public space within heritage settings.

Chapter Six is the core of the thesis and develops the design for the Plaza Oriental. Building on the urban background, theoretical position, policy constraints, and precedent experience established in the preceding chapters, it demonstrates how conservation requirements and tourist flows can be converted into public space for residents’ everyday use through traffic relief, the reconstruction of the arrival sequence, the restoration of visual corridors, the completion of the square’s edges, and the introduction of flexible functions. The Conclusion then returns to the research questions and reflects on the conditions under which this design-led method might inform other historic urban areas.

Chapter 2 Segovia and the Aqueduct: Heritage and Public Space

2.1 The Old City of Segovia and Its Aqueduct

Segovia was inscribed on the World Heritage List in 1985, its value defined in the nomination dossier as a profound fusion of landscape, settlement, and historical structure, rather than the survival of any single monument. What this definition points to is the stratified character of the city as a whole: the manner in which neighborhoods, streets, and dwellings are organized records both the coexistence of Moors, Christians, and Jews in the medieval period and, in spatial terms, the social structures of successive eras (Switt, 2006). Segovia's heritage is therefore a continuously inhabited urban organism, shaped jointly by cultural plurality and long-term evolution, whose outstanding value does not depend on any isolated monument.

Morphologically, this organism appears as a clear dual-core structure. The twelfth-century geographer al-Idrisi once described Segovia as “not a city, but composed of many adjoining villages,” a description that accurately captures the city's two structural cores. The first is the fortified urban district, rising upon a rocky tableland and enclosed by walls like an acropolis: the nobility gathered around churches and palaces, while the alcázar and the walls reinforced its military and symbolic character. The second is the dense suburb beyond the walls, extending along the aqueduct and the valleys of the Eresma River and the Clamores stream, which carried agricultural and artisanal functions and presented a more active commercial and industrial scene (Sastre et al., 2018). The juxtaposition of the fortified core and the riverine suburb constituted the basic spatial armature of Segovia from the resettlement promoted by Alfonso VI in the late eleventh century (Klein J, 1920), and established the enduring coexistence of noble and commoner, nature and artifice.

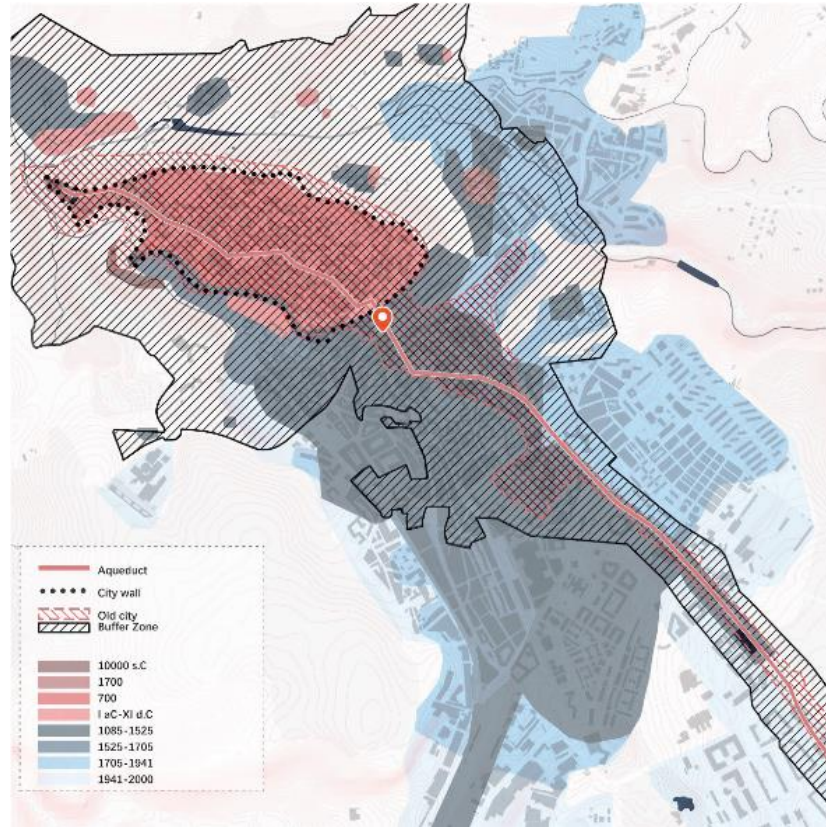


Figure 2-1 Urban Evolution of Segovia

Within the suburban structure outside the walls, the aqueduct is the most prominent element, and the one that materially organized the surrounding fabric. This water-conveyance work, built around the first century CE, has an above-ground section approximately 728 meters long, composed of about one hundred and sixty-five arches dry-laid in granite without mortar, reaching 28.5 meters in height at the lowest point of the terrain, and is one of the most completely preserved Roman aqueducts remains to date. For this research, however, what matters is not its engineering achievement but its structural role: with a linear armature cutting across the city, the aqueduct governed the orientation and fabric of the neighborhoods along its course and long dominated the sightline relationships and site perception of this area. It was embedded within the fabric of streets and buildings, interwoven with the everyday space of the city, and was never an isolated object placed at the center of an open square. It is precisely this condition of being “woven into the city” that gives the aqueduct corridor a particular weight within Segovia's spatial structure, and that provides the structural grounds for the examination of one specific stretch of it in the remainder of this chapter.

As a living city, Segovia's heritage has always undergone a long-term process of rise,

decline, and transformation. The sixteenth century marked the apex of its form: sustained by the prosperity of the wool-textile industry, the city's population once exceeded eighty thousand, and the cathedral was built at the highest point of the fortified district, becoming its religious and visual core, so that the city's material form and its political and economic standing reached their height at the same time (Klein J, 1920). Thereafter, with the decline of the wool-textile industry, the city entered a long period of contraction and, amid the crises of the eighteenth to the early twentieth century, suffered a series of heritage losses—city gates demolished, religious buildings destroyed by fire or damaged in restorations carried out without professional planning (Fernández, J. G, 2007)—so that by the 1920s only four officially recognized monuments remained in the whole city. Segovia's historic urban area is not a stably preserved object but an urban process continually reshaped through ongoing habitation and repeated transformation; the decline it faces today is the latest stage of this long-term process.

2.2 The Oriental Plaza as an Urban Threshold

The system of public spaces in Segovia's historic urban area did not arise from unified planning, but is an organic network formed gradually through the stratified action of Roman remains, traces of Islamic settlement, urban reorganization after the Reconquest, and modern expansion. By the extent of their publicness and the complexity of their functions, these spaces can be grouped into three levels: the city's ceremonial core squares, represented by the Plaza Mayor, which carry civic, religious, and commercial functions; the traffic and market squares along the historic thoroughfares, represented by the Plaza del Azoguejo, which historically served the gathering and distribution of activity outside the walls; and the small neighborhood squares scattered through the districts, most formed around Romanesque churches—such as the Plaza de San Lorenzo—which retain a medieval block scale and everyday public life. The Plaza Oriental belongs to none of these categories: it is neither a ceremonial core nor a complete neighborhood square, but lies in the transitional zone along the aqueduct—and this position alone already distinguishes it from any of the stable square types above.

The transitional character of the Plaza Oriental arises from the multiple junctions at which it is situated. It lies between the southern side of the walled enclosure (Recinto

Amurallado) and the San Lorenzo residential neighborhood, with pronounced changes in terrain; to the north it leads, via the Calle Gascos, toward the fortified core, and to the south it connects to the Vía Roma, the city's route outward. It sits precisely in the seam where the fortified core, the aqueduct, the residential neighborhood, and the urban edge meet: those entering the historic core from the city's periphery ascend through it, and those reaching the aqueduct take it as their forecourt. This makes the Plaza Oriental an urban threshold—a transitional node between core and edge, carrying the dual functions of passage and arrival, rather than a terminal destination. In terms of heritage status, this area was already designated in 1946 as the “historic district of the streets and squares along the aqueduct,” and it forms a core part of the buffer zone of the World Heritage property; its threshold character therefore also carries the attributes of a protected heritage space.

Upon this threshold, the aqueduct is the dominant visual and structural element. As noted above, its linear armature organized the orientation of the neighborhoods along its course, and the Plaza Oriental lies at the most conspicuous stretch of that armature: the pedestrian experience of entering the historic core culminates here in “reaching the aqueduct.” For this reason, the spatial quality of the threshold depends heavily on the legibility of the aqueduct—any added volume in the vicinity, or any inappropriate treatment of its edges, could obscure the arches and weaken their presentation as an urban landmark. The organization of the threshold has therefore never been a matter of giving form to the square alone, but always a question of how to arrange entry and arrival under the visual dominance of the aqueduct.

Yet the spatial form of the Plaza Oriental as a threshold was never fully defined in history; rather, it was progressively interrupted by a series of interventions. In the Roman to medieval period, the aqueduct was embedded within the fabric of streets and buildings, the surrounding neighborhoods unfolded tightly against it, and the area maintained a relatively enclosed visual relationship; the large-scale openness of the square today is a product of later interventions, not a continuation of this enclosed configuration. In the 1960s, in order to improve traffic accessibility, the existing continuous blocks were demolished on a large scale, the traditional fabric was structurally torn apart, and the square thereby took on its present form of formless openness; according to the

information memorandum of the PEAHIS, the Plaza Oriental as it stands is precisely the result of this demolition. Subsequently, the 1984 general urban plan halted large-volume construction facing the aqueduct, and the square lost the opportunity to regain a complete spatial definition, while the connection between the Calle Gascos and the square remained long broken for want of systematic intervention; after motor traffic beneath the aqueduct was prohibited in 1994, traffic pressure shifted onto the surrounding roads, and this threshold area was further treated as the back side of the city. As a result, the function of the Plaza Oriental as a threshold still persists, while its form as a threshold has long been absent—today it appears as an unfinished open area awaiting redefinition.



Figure 2-2 Distribution of Squares in Segovia

2.3 Contemporary Urban Functions and the Heritage City

Section 2.1 has shown that Segovia's heritage value does not depend on any single structure but rests on the city's continuously inhabited state. Yet this premise is now being eroded. Since the population of the historic center reached its peak in the first half of the twentieth century, the area has fallen into prolonged functional decline: the resident population has dropped from about 14,000 several decades ago to about 4,462, accounting for only 8.7 percent of the city's total population (Ayuntamiento de Segovia & Junta de

Castilla y León, 2023). Accompanying this contraction in scale is structural aging—the average age of residents in the historic center is about 48, higher than the city-wide figure of 45.6, and the base of its population pyramid is narrower than that of the buffer zone, indicating a lower rate of population turnover and a more pronounced generational rupture. The historic center is thus not only losing residents but continuously losing the younger population capable of sustaining habitation, so that the heritage site faces the fundamental threat of losing its social vitality.

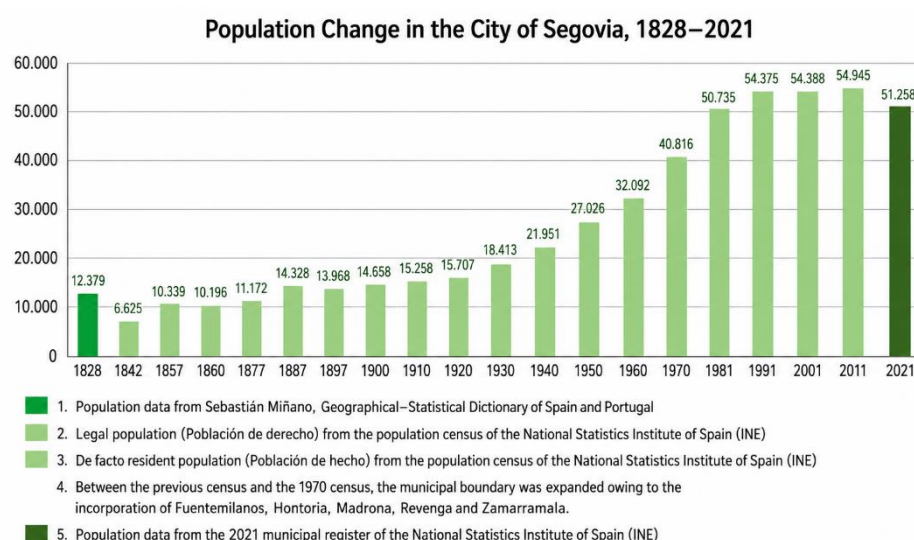


Figure 2-3 Population Evolution of the Municipality of Segovia, 1828–2021

Source: Plan Estratégico y de Gestión del Sitio Patrimonio Mundial Ciudad Vieja de Segovia y su Acueducto

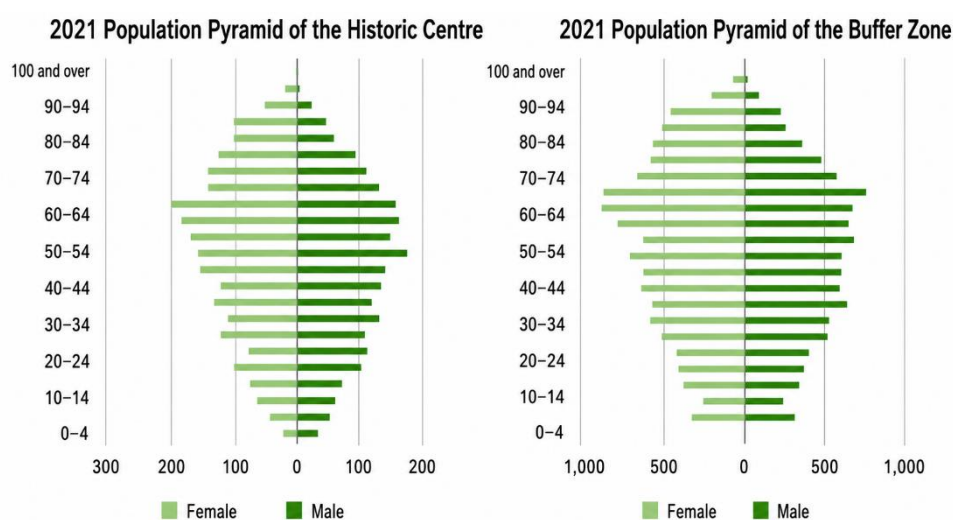


Figure 2-4 Population Pyramid Showing Pronounced Population Ageing

Source: Plan Estratégico y de Gestión del Sitio Patrimonio Mundial Ciudad Vieja de Segovia y su Acueducto

The population loss is the joint result of residential out-migration and the relocation of public services. Since the 1950s, the city has expanded toward eastern districts such as Nueva Segovia, where modern residential areas, with their more competitive dimensions and amenities, induced a large-scale out-migration from the historic center and drove the social ecosystem of the core into a cycle of decline (Álvarez-Palau et al., 2019). Over the past decade or so, this process has further manifested as the relocation of public services: amenities for daily life and public administrative functions have gradually moved from the historic center to emerging districts, with some educational facilities closing and public institutions relocating; the loss of provision, compounded by aging and hollowing-out, has continued to undermine the livability of the historic center (Chaves-Martín, 2024). The result is a self-reinforcing cycle: the loss of resident population leads to the successive shrinkage of services oriented to residents, while the shrinkage of services further reduces the attractiveness of the historic center as a place to live.

Running parallel to population loss is a divergence between the quantity and the use of housing. The total housing stock of the historic center has not decreased but has grown from 1,837 units in 2001 to 2,070 in 2011; the negative correlation between this increase and the loss of population indicates a fundamental shift in the subdivision of housing units and in their use (Ayuntamiento de Segovia & Junta de Castilla y León, 2023). More and more dwellings no longer serve stable family habitation but have turned toward short-term uses such as second residences, student shared housing, and tourist-use dwellings (VUT); the influx of temporary residents has tilted housing demand toward the short-term and high-turnover. This shift does not stop at housing: as use concentrates on tourist demand, the commercial and service structure adjusts accordingly, with tourism-related businesses gradually replacing traditional commerce and basic provision for residents further compressed, so that the functional diversity of the historic center declines and the space becomes increasingly touristified. Although the temporary population brings a surface appearance of activity to the neighborhoods, it simultaneously accelerates the surrender of the residential function to short-term use.

The combination of population loss, the relocation of services, and the shift in housing use together erodes the living basis of Segovia as a living heritage city. When a city's heritage value is premised on its being continuously inhabited, the withdrawal of the inhabiting subject means that the heritage gradually loses the social content on which

its continuity depends, tending toward a musealized state in which the spatial form remains while everyday life has been drawn out of it. This urban decline is the fundamental background for understanding the predicament of the Plaza Oriental: as the resident population of the surrounding neighborhoods continues to fall and daily services continue to move away, public space that depends on residents' everyday use likewise loses it using subject. That the Plaza Oriental, for most of the day, is reduced to an empty ground devoid of everyday life is directly related to this loss; while the loss of definition in its spatial form and the tourist and traffic pressures discussed below together aggravate the condition.

2.4 Segovia in the Regional Network: the Day-Trip Economy

The preceding sections have read the Plaza Oriental from within the city—as a threshold on the aqueduct's armature (2.1, 2.2) and as a public space drained of its residents (2.3). Yet the pressures that bear upon it are not generated solely within Segovia; they also follow from the city's position within a wider territorial network. The historic center loses its everyday users not only because residents move out to districts such as Nueva Segovia, but because the visitors who arrive in their place, for the most part, do not stay. To understand why the square has been reduced to a forecourt for viewing, one must therefore shift scale from the single site to the position that site occupies in the regional geography of tourism.

That position is defined, above all, by proximity to Madrid. Barely ninety kilometers separate the two cities, and since the Madrid – Segovia – Valladolid high-speed line entered service in 2007 the journey has taken under thirty minutes, with on the order of thirty direct services each day^①. Madrid is, accordingly, by far the principal market from which Segovia draws its visitors. This connection is ordinarily presented as an asset, and in terms of visitor numbers it is; but it also fixes Segovia within the day-trip orbit of a metropolis. A monument as singular and as immediately legible as the aqueduct can be reached, photographed, and left within the span of a single morning, and the high-speed line makes such a visit not merely possible but rational. The very efficiency of the

^① The Madrid–Segovia–Valladolid high-speed line entered service in December 2007; Renfe AVE/Avant services connect Madrid with Segovia-Guiomar station in approximately 25–30 minutes (Renfe timetables).

connection works against the city retaining those it attracts.

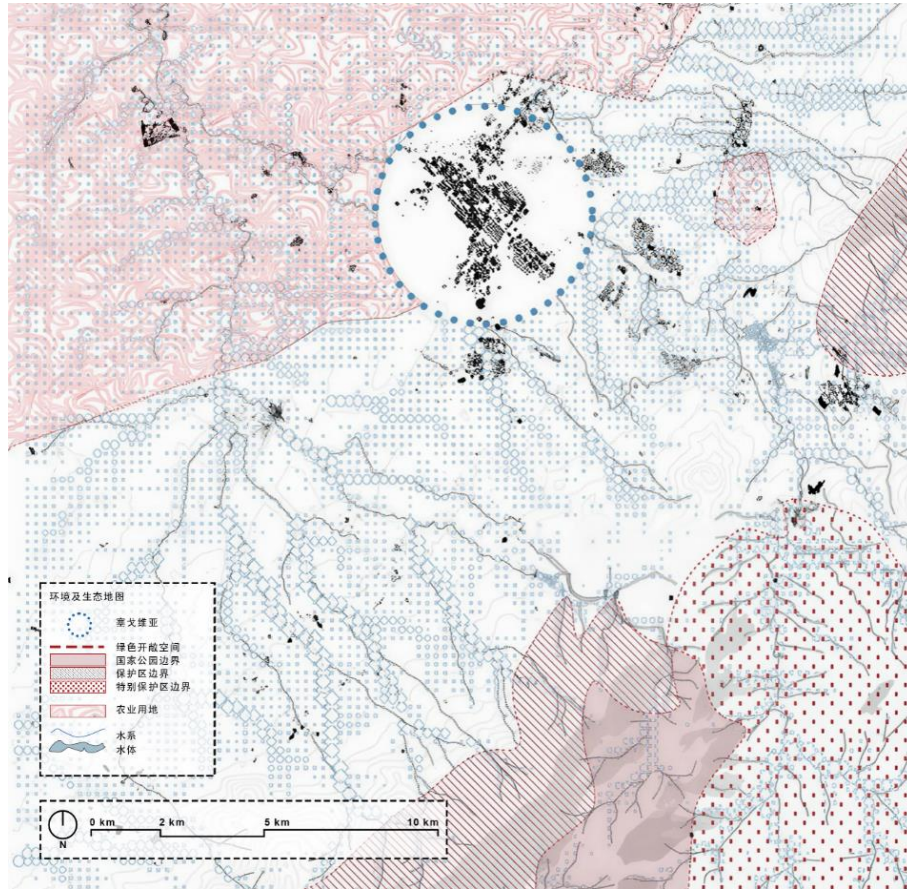


Figure 2-5 Location Analysis of Segovia

The economic consequence is a structural divergence between the volume of visitors and the value the city captures from them. Same-day excursionists, who make up a large share of Segovia's visitors, spend markedly less than those who stay overnight: a recent visitor survey commissioned by the municipal tourism authority records an average daily expenditure of roughly sixty-eight euros for excursionists against some one hundred and thirty for overnight tourists, and observes that visitors arriving from the nearest regions are also those who stay the fewest nights (Laguna & Palacios, 2016). That the same authority has for years set the lengthening of the average stay toward two nights as an explicit objective is itself an admission that the present pattern leaves much of tourism's potential value uncaptured. The pattern is the local instance of a mechanism already well described in the literature on heritage cities, in which proximity and accessibility convert a destination into a stop on an excursionist circuit, so that rising visitor numbers coincide with stagnating local benefit and accumulating local cost (Russo, 2002), and in which

the absence of active flow management leaves the historic core to absorb the pressure unaided (García Hernández, 2001).

This regional reading reframes the problem of the Plaza Oriental and, with it, the terms of the design. If the square has become a place through which visitors pass rather than one in which they remain, that is not a fixed attribute of the heritage but the spatial expression of a day-trip economy that the city has not yet learned to redirect. The Plaza Oriental is the point at which this economy touches the ground: it is where the day-tripper arrives at the foot of the aqueduct, secures the expected image, and turns back toward the station. Touristification, understood in these terms, is therefore not a condition simply to be accepted and mitigated, but a dynamic that spatial design and cultural policy may attempt to reshape—by giving the visitor, at the moment of arrival, reasons to slow down, to enter the surrounding fabric, and to stay. The square's position as the city's threshold, which this chapter has so far treated as the source of its difficulties, is for that very reason the lever through which those difficulties might be addressed; how it may be so is the question taken up by the design in Chapter Six.

2.5 Tourism, Mobility and Fragmented Public Space

The contemporary predicament of the Plaza Oriental arises first from the structural pressure that motor traffic exerts on the threshold area. Spatially, the Plaza Oriental is a transfer node for Segovia's north – south urban traffic, where the main roads converge and the flow of vehicles is difficult to disperse outward; according to the information memorandum of the PEAHIS, about fifteen thousand motor vehicles enter the historic walled city each day, exerting sustained pollution and vibration on the aqueduct itself. After motor traffic beneath the aqueduct was prohibited in 1994, the pressure did not disappear but concentrated further on the adjacent areas: the Calle Gascos absorbed the redirected flow and was long treated as the back side of the city, presenting an image strikingly incommensurate with its position immediately beside a World Heritage property. In this sense, traffic not only occupies the ground of the threshold but directly threatens the heritage fabric it ought to safeguard.

Coexisting with traffic pressure is the erosion of the square's publicness by tourist flows. According to the information memorandum of the PEAHIS, the historic urban area receives about one million visitors annually, against a resident population of only some

thirteen thousand—a severely imbalanced ratio. This imbalance is especially direct in the Plaza Oriental: lacking active functional definition because of its formless, large-scale openness, the square sees the tourist visiting route and the everyday paths of local residents almost entirely separated—visitors pass along a fixed itinerary and pause briefly with the aqueduct as backdrop, while residents detour around it; for most of the day the square exists only as a site for tourist photography, lacking a usable interface capable of supporting the everyday life of the community. Although tourism brings a high intensity of pedestrian flow, it fails to translate into public life for the square, and instead overlays the everyday use it ought to carry with a single sightseeing function.

These two pressures, superimposed upon a threshold already interrupted by historical demolition, fragment the Plaza Oriental area further at the material level. According to the environmental sustainability report of the PEAHIS, the function of the Calle Gascos as the traditional connecting passage between the San Lorenzo neighborhood and the urban core has been severely weakened, making it one of the most marginalized areas in the entire neighborhood; the vertical level difference at the junction of the Calle Gascos and the square still lacks any systematic design intervention, and the topographic rupture between the square and the surrounding neighborhoods further aggravates the isolation of spatial use. The same report identifies the stretch from the Plaza Oriental to the Plaza de San Justo as one of the most critically conserved areas of the city, noting that the abandonment and dilapidation of buildings there have reached a degree requiring explicit intervention. The square itself, owing to its formless openness, lacks the scale and the edges that would allow everyday appropriation.

In sum, the fragmentation of the Plaza Oriental area is threefold: socially, visitors and residents are separated into non-overlapping circulation routes; materially, the rupture of street connections and the topographic level difference cut the square off from the surrounding neighborhoods; and functionally, the square has degenerated into a single sightseeing-and-photography site, having lost the content of everyday public life. It is precisely these three cuts that leave the Plaza Oriental unable to carry residents' everyday use and strikingly incommensurate with its position beside a World Heritage property and as an urban threshold. And precisely because the conflicts among heritage conservation, tourism, motor traffic, and every-day public life converge and overlap in this threshold area, the Plaza Oriental is no longer merely a site in need of redevelopment but has

become a node capable of concentrating and exposing the conservation problems of the historic urban area—a judgment developed in the next section.

2.6 The Design Exercise as a Diagnostic Tool

After the examination of the previous five sections, the composite character of the Plaza Oriental area has become clear: it is a threshold on the urban armature organized by the aqueduct (2.1, 2.2); it bears the urban background of residential decline in the historic center (2.3); it occupies a weak position in the regional tourism network that reduces it to a stop on a day-trip circuit (2.4); and, under the pressures of tourist flows and motor traffic, it has been cut into a fragmented public space (2.5). The various conflicts among heritage conservation, tourism, traffic, and every-day public life converge and concentrate on this one specific stretch. Yet the convergence of conflicts in itself only shows that this is a place where the problems of the historic urban area concentrate; it does not yet explain why it becomes a place capable of diagnosing those problems. To answer the latter, the object of examination must be shifted from the site to the act of designing for the site itself.

Descriptive site analysis can identify problems, but it tends to set them out in separate categories, making them appear amenable to separate treatment. Design is otherwise. Once one attempts to determine a form for the Plaza Oriental, it becomes apparent that no single decision can respond to only one pressure: how the level and paving of the square are handled bears on both residents' everyday lingering and the organization of tourist flows; the position and height of any added edge are constrained both by the visual legibility of the aqueduct and by the vertical connection of the Calle Gascos; and the choice of how vehicles move simultaneously determines both the protection of the heritage fabric and the continuity of public space. Any decision of form is thus constrained at once by heritage, tourism, traffic, topography, and everyday use. It is precisely this condition of being determined simultaneously by multiple forces that compels the interdependence latent among the conflicts to emerge in the attempt at design.

The significance of design therefore lies not only in what form it ultimately yields, but in it forcing the researcher to place the scattered symptoms back into the same space and weigh them together. What makes the Plaza Oriental an ideal place for diagnosis is its particular position: as the urban threshold at the foot of the aqueduct, it compresses,

concentrates, and renders legible the structural problems of the entire historic urban area—the fragility of the heritage, the withdrawal of habitation, the overlay of tourism, and the squeeze of traffic—within one stretch that can be concretely designed.

This diagnosis does not directly furnish answers but converts the conflicts the Plaza Oriental exposes into a series of questions awaiting response. To rebuild the everyday public life of the square within a heritage environment, one must first establish a theoretical position: should the historic urban area be regarded as a monument to be preserved, or as a living city to be sustained? Next, one must discern within what limits Segovia's existing conservation policies permit, and indeed require, such an intervention. Then, one must examine what precedents already exist for public space design within heritage environments. Finally, how are these to be synthesized into a concrete spatial scheme? These questions are taken up in turn by the subsequent chapters. In this way, the claim of “design as a method of research” advanced in the Introduction obtains, in this chapter, grounds drawn from the site—the Plaza Oriental is not a site selected in advance to verify a predetermined conclusion, but a starting point that, by virtue of its own composite character, prompts the research to unfold.

Chapter 3 From Monument to City: Theoretical Position

3.1 From Passive Conservation to Active Urban Continuity

The Segovia aqueduct is an almost perfect object in the sense of monument conservation: built around the first century CE and preserved intact, it was inscribed on the World Heritage List together with the old city in 1985 and defined as an "environmental component" of the historic city (UNESCO World Heritage Centre, 1985). Yet it is precisely this definition that reveals the predicament—within a conceptual system centered on the individual monument, the aqueduct is the protected subject, while the surrounding Oriental Plaza can only be treated as "background." As a result, the real problems of the square today—the severing of the heritage setting by motor traffic, the consumption pattern of visitors who "arrive quickly, photograph, and leave," and the withdrawal of everyday life oriented toward residents—cannot be articulated at all within the vocabulary of monument conservation. This section therefore pursues two interrelated questions: what expansion of object, aim, and subject conservation theory must undergo for "urban life in public space" to become a legitimate content of conservation; and how the modes of research supporting this expansion have evolved from normative texts to conceptual critique, and further to framework evaluation and spatial empirical study.

The institutionalized starting point of modern conservation took the individual monument as its object. When the Athens Charter of 1931 established the principles of restoration, it already excluded the city as a living whole; although the Venice Charter of 1964 extended the object to the "urban or rural setting" (ICOMOS, 1964), the role of the setting still lay in safeguarding the integrity of the monument's presentation, and the city served as a foil rather than an object of protection. Research in this phase took conceptual history and textual interpretation as its methods. Choay's conceptual history is foundational: she regards the historic monument as a Western invention and, over the long term, reveals its dual character as both a symbol of the capitalist economy and a social symptom (Choay, 2001), devoting a chapter to heritage and the contemporary cultural industry; Jokilehto, for his part, systematically traces the debates on restoration from Ruskin and Viollet-le-Duc to Riegl (Jokilehto, 1999; Riegl, 1903/1996). Such studies

excel at revealing the constructed nature of the concept of the "monument," yet they provide no tools for urban intervention. Under this paradigm, the Oriental Plaza can only be understood as the "viewing forecourt" of the aqueduct, which is precisely the conceptual root of its reduction to a tourist apparatus.

The idea of understanding the historic urban area as a living organism in fact existed long ago, but was for a long time marginalized. As early as the beginning of the twentieth century, Giovannoni proposed that the historic city is a "living organism," treating the layered, accreted city through a "respect for the environment" (*ambientismo*) and advocating "thinning" (*diradamento*)—a strategy borrowed from the pruning of trees to promote growth—to dilute rather than demolish the overly dense historic fabric (Semmes, Siravo, & Cody, 2024). Recent historical-theoretical reconstructions have clarified his place in this genealogy: Zucconi notes that it was with Giovannoni that the concept of conservation was first extended to the entire urban domain, accompanied by the technical instruments of legislation, planning, and architecture (Zucconi, 2014); the HUL school likewise places him alongside Geddes as a precursor, holding that both regarded "people" as a constituent part of the city (Veldpaus, Pereira Roders, & Colenbrander, 2013).

What truly incorporated the social dimension at the institutional level was the integrated conservation of the 1970s. The Declaration of Amsterdam of 1975 held that the conservation of the architectural heritage should become an organic part of urban and regional planning, and called for the participation of residents and the revitalization of entire areas rather than a few privileged buildings (Council of Europe, 1975); the Washington Charter of 1987 went further by establishing the historic town as an independent object of protection, supplementing the Venice Charter's emphasis on the individual monument, and incorporating planning integration, resident participation, and the socio-economic dimension into its principles (ICOMOS, 1987). The object of conservation was thereby expanded into a composite of "fabric + population + function," and social life became, for the first time, a constituent element of the object of conservation rather than a by-product. Its method still relied on normative texts, but its knowledge base had shifted toward interdisciplinary integration; its shortcoming was that the "social dimension" largely remained a declaration of principle, lacking tools to translate everyday use into spatial standards.

The value turn after the 1990s reconstructed the epistemological foundation of

conservation and, in methodological terms, branched into three comparable paths. The first is the expansion of value within normative texts: the Nara Document contextualized authenticity, recognizing use and function as also being carriers of authenticity (ICOMOS, 1994); the Burra Charter reconstructed the aim of conservation around "cultural significance," already implying the rudiments of "managing change" (ICOMOS Australia, 2013). The second is the discourse-analytical path of critical heritage studies: Smith proposed the "Authorized Heritage Discourse" (AHD), arguing that heritage is a socio-cultural process rather than a thing—a dominant Western discourse that naturalizes assumptions about heritage (Smith, 2006)—and, together with Waterton, noted that the AHD tends to implicitly regard tourism and urban development as threats (Smith & Waterton, 2012; Smith, 2022). The third is the strategic and people-centered path: Poullos holds that the primary aim of conservation is to sustain the continuing association between community and place, and to incorporate change into continuity (Poullos, 2011, 2014); Araoz, in the most concise of propositions, observes that heritage professionals have never truly protected "value," but have always protected the material container deemed to carry value (Araoz, 2011), while ICCROM and the Faro Convention translate this position into implementable procedures and institutional confirmation (Sarah, C & Wijesuriya, 2015; Council of Europe, 2005). The three paths are complementary—normative texts are too general, discourse analysis is weak in operationalization, and the strategic path is comparatively weak in its critique of structural power—yet they reach a consistent conclusion: if heritage is a process, then residents' everyday practices are not a disturbance but the very mode through which heritage value comes to exist.

This genealogy was synthesized in UNESCO's 2011 Recommendation on the Historic Urban Landscape (HUL). HUL understands urban heritage as a historical layering, redefines conservation as "managing change" within the framework of urban development, and recognizes that the ongoing change of functions and social structures is itself part of the urban tradition (UNESCO, 2011); public space and community participation thereby entered the conservation toolbox (Bandarin & van Oers, 2012, 2014). Synchronous with this normative shift was a crucial evolution in research method, from "prescribing what ought to be" to "measuring what is": Veldpaus and colleagues summarize the definition of conservation as "managing careful change," operationalize HUL into four assessable variables—attributes, values, stakeholders, and strategies—and

emphasize the need to assess the adequacy of the instruments (Veldpaus et al., 2013); systematic reviews subsequently note that gaps remain in its conceptual implementation and quantitative measurement, the core challenge being to connect the people-centered strategic line with analytical processes capable of producing spatial information (Rey-Pérez & Pereira Roders, 2020; Ginzarly, Houbart, & Teller, 2019), and the related conceptualization further shifts the focus toward governance and decision-making processes (Janssen et al., 2017; Ripp & Rodwell, 2016). From this a methodological through-line can be traced: from normative texts, to conceptual history and discourse critique, to the strategic and people-centered, and on to framework evaluation and spatial empirical study—the center of gravity of conservation knowledge continually shifts from "declaring what ought to be protected" toward "organizing how change occurs through evidence."

Surveying the whole trajectory, three displacements can be summarized—the object expands from the individual monument to the historically layered urban landscape, the aim shifts from freezing the existing state to managing change, and the subject moves from value definition monopolized by experts to the inclusion of residents and their everyday practices—accompanied by a shift in research method from textual norms to spatial empirical study. Hence the conclusion of this section: the true object of historic-urban conservation is not limited to material form but includes the continuity of urban life and history; public space, as the most direct carrier of this continuity, lies within conservation rather than outside it, and the renewal of the Oriental Plaza is therefore an act of conservation rather than a development opposed to it. This conclusion extends two hooks: the first points to Section 2.2, where the tourist economy is, in another way, reducing the living urban area back into a monument to be looked at—existing research has long noted that when heritage is marketed as a product, commercialization can override conservation value, and has exposed the structural conflict and the problem of authenticity arising from the superimposition of historic and tourist functions (Nasser, 2003; Ashworth & Tunbridge, 2000; Pendlebury, Short, & While, 2009); the second points to Chapter Three, where the above genealogy will serve as the yardstick for judging which generation of paradigm the PEAHIS and the PEGSA rest upon. As for the theory of public space that translates everyday life into spatial criteria, this is reserved for Section 2.3 (Lefebvre, 1996; Madanipour, 2003; Carmona et al., 2010; Gehl, 2012).

3.2 Heritage Commodification and the Monetization of the Past

The aqueduct of Segovia is an almost purely "gazeable" object: standing at the entrance to the historic urban area, it is the foremost target for visitors who view the heritage and take commemorative photographs, and most arrive, photograph, and leave on a same-day return trip. This condition is not an isolated case but the local manifestation of a mechanism that has already been thoroughly theorized. Russo summarizes it as the "vicious circle" of heritage cities and defines it as a specialization of the destination life-cycle model: a self-reinforcing link forms between same-day transit visitors and the decline of the city's attractiveness, through which the living heritage city is gradually converted into an open-air museum oriented wholly toward day visitors (Russo, 2002). Taking this as its point of entry, the section pursues two interrelated questions: when the logic of tourist consumption dominates the historic urban area, how is the "past" transformed into a cultural commodity that can be viewed, photographed, marketed, and sold; and whether public space design can reorganize this relationship so that tourist flows are converted from an encroachment on everyday life into a resource for public life. The position of the section thus moves from a critique of commodification toward an inquiry into the possibility of its reconfiguration.

How the past becomes a commodity can be grasped through several layers of mechanism, and these mechanisms show a clear conceptual evolution in the literature. The most basic layer is Urry's "tourist gaze": he stresses that tourism is organized as a pursuit of difference—an expectation of landscapes set against everyday life—while the gaze itself is constructed from the pre-existing images shaped by travel writing, film and television, and even social media, and is guided by "markers" such as religion, dance, and architecture; the gaze determines what is taken to be worth seeing (Urry, 1992; Urry & Larsen, 2011). MacCannell further structures the object of the gaze into a continuum of front and back regions: he holds that the "pseudo-event" in tourism arises from the social relations of tourism rather than from any individual preference for the false, that local residents and operators accordingly construct tourist spaces that appear authentic yet are in fact pre-arranged, and that the more tourists attempt to penetrate the back region in search of the authentic, the more they encounter a "staged back region"—deliberately arranged, seemingly spontaneous, yet set up for visitor consumption (MacCannell, 2013,

1976). If the first two disclose the mechanisms of the individual gaze and of social staging, Hewison's critique of the "heritage industry" raises the mechanism to the scale of industry and nation: placing it within the social, political, and economic decline of postwar Britain, he argues that decline makes the past appear more agreeable and more secure, so that the "heritage industry" becomes a top-down structure that captures the middle class's nostalgia for "the past as a golden age," sanitizes and commercializes the past, and tends to turn an entire country into an open-air museum; he further questions whether institutions such as the National Trust are producing "a past that never existed" (Hewison, 1987). He notes in particular that heritage as mass entertainment, through a "finished, past-belonging" cultural image, diverts critical concern away from contemporary culture and the present condition. This position resonates with Choay's account of heritage being drawn into the contemporary culture industry (Choay, 2001). Zukin locates this logic squarely within public space: distinguishing three meanings of culture—as ethnicity, as aesthetic, and as a marketing tool—she argues that a "symbolic economy" grounded in tourism, media, and entertainment is reshaping such central urban public spaces as streets, parks, shops, museums, and restaurants, with culture treated as a marketing tool, accompanied by the private sector's struggle for control over public space and by the redesign of environments for purposes of social control, thereby raising the question of who truly occupies central urban space and whose culture is imposed as public culture (Zukin, 1996). This set of approaches belongs alike to critical theory, and their common strength lies in disclosing the workings of commodification layer by layer—from the individual gaze, to social staging, to the critique of industry and nation, and then to the urban symbolic economy and the control of public space; their common limitation is that they halt at critique and supply no way out at the spatial level.

The economic mechanism of commodification is elucidated by Harvey's "art of rent." He argues that monopoly rent can be secured through the commodification of cultural distinctiveness, taking Barcelona as a representative case: by accumulating "marks of distinction" such as museums and prominent buildings, gathering "collective symbolic capital" such as architectural heritage (Gaudí, for example) and Catalan tradition, and then marketing this symbolic capital, the city cast itself as a European urban spectacle and capitalized it, in the form of monopoly rent, through the property and tourism markets (Harvey, 2002). What matters most for the position of this thesis is the

internal contradiction he exposes: the pursuit of monopoly rent leads global capital to value distinctiveness, authenticity, and originality, yet this same process invites a homogenizing, multinational commodification that erodes the very marks of distinction on which the rent depends; Barcelona's success is, for this reason, judged to be sliding toward the contradiction, with property prices surging in its wake (Harvey, 2002). This indicates that commodification is not a stable end-state but a process charged with tension and open to reorganization. The judgment is corroborated by reflection within tourism and heritage studies themselves. Cohen had observed earlier that although commodification alters the meaning of cultural products, it does not necessarily destroy their authenticity (Cohen, 1988). A systematic reassessment of "packaging the past" states more plainly that heritage commodification has long been dismissed wholesale within the heritage field, which has in turn left a blind spot in the understanding of how it actually works; drawing together the arguments of the Cambridge heritage seminars, that study calls for a reassessment of the changes since Hewison (1987) around such themes as emotion, agency, entertainment, authenticity, legitimacy, value, and memory, and stresses that the consequences of commodification are in fact both negative and positive (Baillie et al., 2010). Viewed in terms of methodological evolution, this segment traces a trajectory from cultural critique (Urry, MacCannell, Hewison), through political-economic analysis (Harvey), to reflexive reassessment (Cohen, Baillie, and others)—and it is the last of these that opens theoretical room for the proposition that design can reorganize the relations of commodification.

When the mechanisms above descend into the concrete space of the historic city, their consequence concentrates in the squeezing-out of everyday public life. Russo's vicious circle offers the most complete process model here: he situates the evolution of the heritage city within the destination life-cycle stages of take-off, maturity, stagnation, and decline, and argues that if the spontaneous spatial organization of the tourism industry is left unguided, expansion must be followed by decline, since high private and collective costs surface and disrupt the city's economic and tourism performance; taking Venice as his example, he dissects the connections among the spatial organization of tourism, the quality of the tourist product, and regional economic dynamics (Russo, 2002). Ashworth and Tunbridge's "tourist–historic city" model establishes the structural tension between historic and tourist functions superimposed within the same space (Ashworth &

Tunbridge, 2000; see also Ashworth, 1996), and Nasser observes that when heritage is marketed as a product, commercialization can override conservation value (Nasser, 2003). Within the empirical context of Spanish historic cities, García-Hernández renders the problem concrete as the tourist carrying capacity of historic monumental complexes and the management of visitor flows (García-Hernández, 2003). Since the 2010s, overtourism research has further spatialized and socialized these consequences, examining their causes, manifestations, and remedies in a systematic manner (Milano et al., 2019). Most directly pertinent is the research that locates the consequence in public space itself: Kocsis's study of Old Havana reveals a particular path of displacement—because the Cuban state retained a large stock of social housing as part of its investment in heritage tourism, the usual housing-led eviction was interrupted, and economic transformation instead concentrated in public space, as squares and streets were taken over by new tourism-serving businesses, with the result that residents, and young people above all, lost places in which to linger and act (Kocsis, 2024). Methodologically, this group of studies has shifted from critical theory toward empirical diagnosis based chiefly on observation, interview, and spatial mapping; its strength lies in anchoring abstract mechanisms to concrete places, though it mostly ends at "problem diagnosis."

The constructive proposition of this section is that, through design, tourist flows can be converted into a resource for public life. Its primary basis is a shift in research perspective. A recent study explicitly contrasts two perspectives: the traditional view treats the destination as a closed space that tourists enter and within which they conduct tourist activities, thereby implying the zero-sum judgment that "more tourists means encroachment on residents' space"; the alternative view understands tourists and residents as subjects who co-produce the destination experience within continuous flows, and proposes to combine an "objective orientation toward managing visitors" with a "phenomenological orientation that acknowledges individuals' cultural and social backgrounds," so as to foster more meaningful encounters and ease the tensions within the space (Eggli & Wattanacharoensil, 2025). An earlier basis for this perspective lies in the turn disclosed by research on "new urban tourism"—a growing number of tourists, repeat visitors in particular, seek alternative experiences grounded in local authenticity, and the everyday life of the city itself becomes an attraction, so that coexistence rather than inevitable conflict becomes possible between tourists and residents (Maitland, 2008,

2010; Maitland & Newman, 2009). At the level of spatial means, the literature offers grounds that translate directly into design strategies: visitor-flow monitoring research argues that a command of occupancy levels and circulation is the key to efficient tourism management, and that the aim of the "smart destination" is to raise visitor experience and residents' quality of life at the same time (Zubiaga et al., 2019); research on facility layout shows that a dispersed distribution of facilities can relieve pressure on the core area, the decentralized arrangement at Angkor and the dispersed facilities at Petra serving as cases in point (Lv et al., 2025). The grounds for treating "lingering" as a condition of public life come from Gehl (2012); the normative position that use value takes priority over exchange value and that the city should be reclaimed for its residents comes from Lefebvre (1996); and incremental, low-cost methods of public space intervention may be drawn from tactical urbanism (Lydon & Garcia, 2015). A principal line of methodological evolution running through the section can thus be outlined: from the disclosure of mechanisms in critical theory, through the empirical diagnosis of overtourism, to the data-driven organization of visitor flows and the co-production perspective, and finally to the design proposal—this design stands precisely at the step "from diagnosis to proposal." Its conclusion likewise returns to the through-line of the chapter: when the Plaza Oriental is designed as a public space shared by tourists and residents rather than a pure forecourt for viewing, tourist flows can be converted from encroachment into a resource that sustains everyday public life. The proposition extends two hooks: toward 2.3, where everyday life must be further translated into operable spatial criteria; and toward Chapter Five, where it must be realized through concrete strategies such as the arrival sequence, the organization of circulation, activity zoning, and places for lingering.

3.3 Public Space as a Mediator between Tourism and Everyday Life

The Plaza Oriental is where heritage, tourists, residents, and urban traffic meet on the physical plane: here the aqueduct is viewed, here tourists arrive, here residents pass through and linger, and here motor traffic converges. The two preceding sections have argued, respectively, that the object of conservation theory has expanded to the continuity of urban life (3.1) and how the logic of tourist consumption reduces the living historic area to a commodity to be viewed and sold (3.2). On this basis the present section pursues

a more spatially specific question: how can public space become a mediator among heritage value, the visitor experience, and residents' everyday life? The position of the section is that public space is not a neutral container standing outside these three relations but precisely the shared ground through which they are organized and negotiated—so that public space design is itself an act of mediation.

That public space "can" mediate derives first from its defining attribute, namely "publicness." In foundational accounts, public space is understood as something that should answer at once to users' basic needs, spatial rights, and pursuit of meaning, the fundamental task of its design and management being to integrate public space with public life (Carr et al., 2007); its core attributes are summarized as accessibility and inclusiveness—open in principle to all and not monopolized by any individual or private organization (Madanipour, 2003, 2010). Later research models "publicness" further as an analyzable, multidimensional construct: Carmona (2010) decomposes it into such dimensions as function, perception, and ownership, and states plainly that making "better" public space is a socio-political process rather than a purely technical problem; the "star model of publicness" assesses it along five dimensions—ownership, control, civility, physical configuration, and animation (Varna & Tiesdell, 2010); and instruments such as the "public space index" translate quality further into measurable evaluative criteria (Mehta, 2014). Methodologically, this body of work moves from normative definition toward multidimensional modeling, its strength lying in turning "publicness" from a vague value into an analyzable, assessable object.

The first dimension of public space is that it is a place of residents' everyday life and of the right to the city. Lefebvre understands the city as a "work" (*oeuvre*) co-produced by its inhabitants, holds that use value takes priority over exchange value, and advances the "right to the city" as residents' appropriation of and participation in urban space (Lefebvre, 1991, 1996); de Certeau (2024) treats everyday practices such as "walking in the city" as users' active reproduction of an established spatial order. This normative position has been extended in contemporary scholarship into a political analysis of the contest over public space (Harvey, 2012; Mitchell, 2003). Here a direct continuity is formed with 3.2: if commodification is the seizure of space by exchange value, then public space is exactly where use value can be reasserted by residents. Methodologically, this strand excels in social theory and spatial philosophy and can establish why "everyday

life" constitutes a legitimate spatial claim, but its abstraction must be made concrete by the empirical research of the next strand.

The second dimension of public space is that it is a place of public life and urban vitality, and this strand supplies design with an operable vocabulary. Jacobs (1992) argues that urban vitality arises from mixed use, short blocks, density, and diversity; she calls the contacts made on the sidewalk the small change from which a city's wealth of public life may grow, and at the same time criticizes large open spaces meant only to be looked at and not used, which instead isolate people and deaden the district. Whyte (1980), through direct observation of small urban spaces, reveals the concrete physical elements that make a square socially used; Gehl divides life between buildings into necessary, optional, and social activities and shows how the quality of the physical environment determines whether lingering and interaction occur, thereby providing criteria for "conditions of lingering" (Gehl, 2012, 2013). Mehta's (2013) study of the street as the "quintessential social public space" continues this empirical orientation. In terms of methodological evolution, this strand moves from the observational empiricism of Jacobs and Whyte toward the design-principle formulation of Gehl and Carmona, its contribution being to translate the abstract "everyday life" into variables that design can operate—lingering, pedestrian continuity, activity zoning—which are the direct source of the design criteria in Chapter Six.

Yet public space is a "mediator" rather than an automatic coexistence precisely because it is at once a place of encounter among strangers and a place that is contested. Amin (2008) understands public space as a "situated multiplicity" and points out that the history of urban planning is itself a history of "attempting to cultivate sociability and civic culture out of the encounter among strangers"; he further defines "conviviality" as a kind of "solidarity with space." The informal "third place" is likewise regarded as a fulcrum of community interaction (Oldenburg, 1989); recent research, through the concept of "social infrastructure," stresses that it is the material affordance of space that allows co-presence and an "ethics of conviviality" to grow out of everyday interaction (Latham & Layton, 2019). At the same time, however, public space continually faces the erosion of privatization and control, its "publicness" liable to be regulated, contracted out, and even weakened (De Magalhães, 2010; Low & Smith, 2006; Németh & Schmidt, 2011; Zukin, 1996). The contrast makes clear that public space holds both the potential to gather

diverse groups and a persistent subjection to exclusion and control. Its method likewise turns from the political philosophy of the public realm (Amin) toward the empirical analysis of governance and control (Németh & Schmidt, De Magalhães). This yields the key qualification of the section: mediation is not a neutral coexistence but a negotiation of mutually competing claims that must be actively designed.

Recent empirical research turns the question of "whether public space can mediate" from a proposition into a measurable problem and supplies contemporary grounds for design. A quantitative study of resident–tourist sharing based on check-in data shows that the degree of sharing is moderate and varies markedly by spatial type, with characteristic streets sharing the most, followed by cultural spaces, urban parks, and tourist attractions (Tang et al., 2024); a demand study of historic districts distinguishes the "shared demands" and "differentiated demands" of tourists and residents and, taking Florence, Kyoto, and Edinburgh as examples, finds the common trend to be the search for a balance between heritage conservation and the renewal of urban function and the fostering of a harmonious coexistence of diverse groups in shared space (Chen et al., 2025); social media data have likewise been used to monitor the spatio-temporal use and social preferences of public space in historic centers (Bernabeu-Bautista et al., 2023); and the historic plaza is argued to be a carrier of local identity, memory, belonging, and social networks (Helmy, 2024), while the "co-production" perspective provides theoretical support for the claim that visitor flows can be shared (Maitland & Newman, 2009). In sum, public space can become a mediator because it is at once the material place where heritage is encountered, the stage of the visitor experience, and the ground of residents' everyday life, and is by nature plural and negotiable; the method of existing research likewise moves from normative and philosophical definition (Carr et al., Lefebvre, Jacobs), through the multidimensional modeling of publicness (Carmona, Varna & Tiesdell), to the empirical measurement of the degree of sharing (check-in, social media, and behavioral data)—its center of gravity shifting steadily from "defining what public space ought to be" toward "measuring how it is actually shared." On this basis the section returns to the through-line of the chapter: as a carrier for the affirmation of heritage value, public space lies inside conservation rather than outside it, and its design is an act of mediation among heritage, tourism, and everyday life (Smith, 2006). The proposition extends two hooks: toward 3.4, where contemporary design intervention is the concrete

means of realizing this mediation; and toward Chapter Six, where the Plaza Oriental will turn "shareability" from an object of measurement into a design aim through the arrival sequence, sightline corridors, activity zoning, places for lingering, and the pedestrian system.

3.4 Contemporary Intervention as Part of Conservation Process

In common understanding, new architecture is often seen as an external threat to heritage, and conservation is equated with preventing change. Yet the campus of the University of Segovia suggests another possibility: although it is new architecture, it works together with the heritage environment and brings to the historic urban area contemporary functions such as education, research, and student activity. On this basis the present section asks: can contemporary design intervention become part of the conservation process? The previous three sections have argued, respectively, that the object of conservation has expanded to the continuity of urban life (3.1), how the logic of tourist consumption reduces the living historic area to a commodity (3.2), and how public space mediates among heritage, tourists, and residents (3.3). This section argues further that the crux lies neither in excluding nor in welcoming new architecture, but in whether intervention continues rather than interrupts the continuity of urban life and history—the emphasis falling on continuity, not imitation.

It should first be clarified that conservation doctrine has itself long acknowledged the legitimacy of contemporary intervention; the point of debate is "how to intervene" rather than "whether it is permitted." The Venice Charter, at the level of principle, permits additions but requires that they bear a "contemporary stamp" and remain distinguishable from the original (ICOMOS, 1964); international discussion specifically on "the introduction of contemporary architecture into ancient groups of buildings" can be traced to 1972 (ICOMOS, 1972). The Vienna Memorandum of 2005 takes the most direct position: on the one hand it affirms that contemporary architecture can be a powerful complement, and on the other it requires that such architecture be reconciled with the values of the historic urban landscape and kept within limits, expressly opposing the "façadism" that retains only the facade (UNESCO World Heritage Committee, 2005). The Valletta Principles further incorporate contemporary architecture into the framework

for the safeguarding and management of historic towns (ICOMOS, 2011), while the HUL stance of "managing change" institutionally removes the opposition between "conservation" and "development" (UNESCO, 2011; for an access point, see Macdonald, S., & Goncalves, A. 2015). The methodological strength of this body of normative texts lies in establishing the legitimacy and the limits of intervention; their limitation is that they mostly remain statements of principle and offer no concrete design criteria—the latter must be supplied by design theory.

Around the question of "how to intervene," design theory has formed a set of mutually comparable positions, displaying a conceptual evolution from "seeking authenticity through difference" toward "seeking wholeness through continuity." The "legible intervention" tradition of restoration theory, established by Brandi and others, together with the Venice Charter's principle of the "contemporary stamp," constitutes the modernist pole of difference, insisting that the distinction between old and new must not be blurred (Brandi, 2013). The most systematic critique of this comes from Semes: he argues that the historicist belief in "the architecture of our time" overstresses difference and conflicts with the context-sensitive design tradition, and he distills four strategies for additions in historic settings—literal replication, invention within the style, abstract reference, and intentional opposition (Semes, 2009)—advocating that the "spirit of the place" replace the "spirit of the age" and treating the historic environment as a "work in progress" that holds both past and future (Semes, 2007). A practical orientation between the two poles is articulated by Bollack: she regards the old building as "a basis for continued action rather than an obstacle," understands intervention as the grafting, insertion, and weaving of existing fabric, and holds that the pairing of new and old itself generates "a new form" (Bollack, 2013; for the sequel, see Bollack, 2023). It should be noted that Semes's continuity position is contested—it inclines toward traditional language—and should be set alongside the position of difference rather than replacing it. In historical depth, Giovannoni had already made the "grafting of new and old" (*innesto*) a dedicated category of his conservation theory (Semes et al., 2024).

This position can be operationalized through "adaptive reuse" and is confirmed by several precedents. Adaptive reuse understands intervention as the continuation of an existing building through new or continued use: its concern lies not in the "formal relation" between old and new but in the "reassessment process" among different values,

and it places conservation on a living middle path between the two poles of "musealization" and "ruin through abandonment," taking the "spirit of the place" (*genius loci*) as the criterion of intervention (Plevoets & Van Cleempoel, 2019; for a recent continuation, see Augustiniok et al., 2023). The precedent most comparable to Segovia is the National Museum of Roman Art that Moneo built in the Roman heritage city of Mérida, a World Heritage property (commissioned 1980, completed 1986): built on a site densely covered with Roman remains, Moneo chose to build by Roman means—brick and the arch—"in the Roman spirit rather than the Roman manner," and, between following the orientation of the Roman remains and aligning with the street grid of contemporary Mérida, finally chose the latter, describing the museum as "the restoration of a lost continuity between Roman culture and the Mérida of today" and as the "most recent episode" in the city's history (Moneo, n.d.; for commentary, see ArchDaily, 2015)—its strategy of continuing historical continuity by contemporary means, respecting the adjacent remains without overwhelming them, is highly isomorphic with the aqueduct context. The Neues Museum in Berlin (Chipperfield and Harrap, winning the competition in 1997 and completed in 2009) offers another model: the two practices developed a method of "complementary repair," seeking to "fuse into a single whole" the new and the old, the original and the restored, the restoration and the intervention, completing with new volumes of brick and precast concrete the original spatial sequence ruined in the Second World War, so that "the new reflects the lost without imitating it" (Chipperfield & Harrap, 2009; see also ArchDaily, 2011); the radicalism of its methodology lies in refusing the conceptual dichotomy between "designing the new" and "restoring the old." The earlier Castelvecchio Museum in Verona by Scarpa (1959–1973), through the manifest juxtaposition of historical strata, became a classic of "intervention as stratification" (Plevoets & Van Cleempoel, 2019). The method of these precedents combines precedent analysis with the discipline of reuse, and their common lesson is that new functions and new forms can become a link in historical continuity through respect for the place—which directly echoes the "living city" of 3.1 and the supervisor's proposition that the campus continues the city's functions.

Surveying the whole, the proposition of this section can be drawn: contemporary intervention becomes part of the conservation process if and only if it maintains the continuity of urban life, works together with the heritage environment, and implants the

contemporary functions that keep the historic city running; the emphasis lies not in replicating historical form but in continuing the continuity of urban life and history. This position again returns to the through-line of the chapter—the renewal of public space and the intervention of new functions lie inside conservation rather than outside it, so that the campus of the University of Segovia as "an important step in the conservation process" and the public space renewal of the Plaza Oriental can be understood as one and the same act of conservation (Araoz, 2011; Bandarin & van Oers, 2014; Rodwell, 2007; Smith, 2006). In terms of methodological evolution, the core question of this section has turned from "whether new architecture is permitted" to "under what conditions new architecture continues rather than interrupts continuity"—that is, from the permission of normative texts, through the contest of positions in design theory, toward a contemporary practice that takes use and the spirit of the place as its criteria. This shift extends two hooks: toward 3.5, where the analytical framework will gather policy, tourism, everyday life, and design intervention into an operable instrument; and toward Chapters Five and Six, where the criteria for selecting precedents and the design of the Plaza Oriental will accordingly unfold.

3.5 Homogenization and Differentiation in Heritage Tourism

The analysis of the preceding sections has remained at the scale of the building and the site: the expansion of the object of conservation (3.1), the reduction of the living historic urban area through commodification (3.2), the mediating role of public space (3.3), and the continuity of contemporary intervention (3.4). Segovia, however, is not an isolated case; the pressures that bear upon the plaza at the foot of the Aqueduct recur in historic cities across Europe and indeed the world. The question must therefore be raised to the global scale: does the global diffusion of heritage tourism and conservation policy drive historic cities toward homogenization—the same viewable, consumable landscape appearing everywhere—or toward differentiation, each place instead reinforcing its cultural distinctiveness through tourism? Appadurai explicitly frames "the central problem of today's global interactions" as the tension between cultural homogenization and cultural heterogenization, and notes that "the globalization of culture is not the same as its homogenization," because the instruments of homogenization, once they enter local political and cultural economies, tend to be indigenized and re-expressed as

heterogeneous discourses (Appadurai, 1990, 1996). Robertson, through the concept of "glocalization," grasps the two as "complementary and interpenetrative" processes and condenses them into the bidirectional movement of "the universalization of particularism and the particularization of universalism" (Robertson, 1995). These two macro-level social theories supply this section with the conceptual vocabulary for naming the debate, but their accounts are highly abstract and largely deductive, and must be tested by meso- and micro-level research in the field of heritage tourism. The homogenization pole holds that the global diffusion of tourism and conservation is flattening difference. Its earliest conceptual resources come from the critique of standardization: Ritzer's "McDonaldization" takes efficiency, calculability, predictability, and control as its axes to argue for the rationalization and standardization of social life (Ritzer, 1993); Ritzer and Liska extend this thesis to tourism, proposing "McDisneyization" and "post-tourism" and arguing that the tourist experience is rationally organized, to the point that the post-tourist willingly consumes a predictable inauthenticity (Ritzer & Liska, 1997); Bryman, through "Disneyization," adds that theming and standardization spread to the wider economy (Bryman, 2004). At the level of space and place, Relph identifies the erosion of distinctive places by standardized landscapes through "placelessness" (Relph, 1976), while Augé characterizes the transient spaces produced by supermodernity—lacking identity, relation, and history—as "non-places" (Augé, 1995). Turning to heritage tourism itself, Richards and Wilson propose the "serial reproduction of culture," arguing that the cultural tourism market is flooded with similar attractions, cultural routes, and heritage centres, so that consumers wearied by repeatedly encountering the same reproduced culture across destinations turn to alternatives; they cite Bruges, Florence, and Girona as cases of "mining" their well-preserved pasts (Richards & Wilson, 2006). Muñoz captures the spatial consequence through "urbanalización / urbanalisation": cities differing widely in history, population, and culture nevertheless undergo highly similar transformations, ultimately producing standardized landscapes that can be replicated without distinction and reduced to image—the so-called "clone towns" (Muñoz, 2008). Empirical research since 2020 has supplied fine-grained evidence for this position, shifting methodologically from theoretical critique to measurable empirical analysis: Santos-Izquierdo and colleagues, comparing the commercial composition of Seville across different years through Google Street View and establishing a replicable measurement method,

demonstrate that the historic centre is gradually becoming a "monocultural tourist destination" (Santos-Izquierdo et al., 2023); Estevens and colleagues reveal that the state itself is a driver of touristification in Lisbon (Estevens et al., 2023); Diaz-Parra and Jover, taking the historic centre of Seville as their case, show that overtourism produces place alienation and erodes residents' right to the city (Diaz-Parra & Jover, 2021); and Cocola-Gant proposes "place-based displacement," arguing that touristification, by breaking the emotional and material bonds between residents and place, brings about their expulsion (Cocola-Gant, 2023). In terms of methodological development, this strand moves from grand social-theoretical critique (Ritzer, Relph, Augé) toward high-resolution empirical measurement (street-view comparison, classification of commercial composition); its strength lies in converting "convergence" from an assertion into a verifiable phenomenon, while its weakness is a tendency to read the outcome as a one-directional, almost deterministic drift that underestimates local agency and case-by-case variation. The differentiation pole, by contrast, holds that the intrinsic drive of tourism is precisely the pursuit of difference, so that global flows do not necessarily flatten but may instead amplify local distinctions. Urry's "tourist gaze" argues that tourism is organized as a gaze upon what differs from the everyday, difference itself being the object of tourism (Urry & Larsen, 2011); MacCannell understands tourism as the modern search for authenticity and the "other" (MacCannell, 2013); Cohen treats the relation between commodification and authenticity more dialectically, arguing that commodification, though it may alter meanings, can also give rise to an "emergent authenticity," so that difference is not simply destroyed but continually negotiated (Cohen, 1988). The "new urban tourism" research of Maitland and Newman further shows that contemporary tourists increasingly turn to ordinary, local, "off the beaten track" areas, the boundary between tourist and resident blurring and local distinctiveness becoming a source of attraction (Maitland & Newman, 2009). Notably, the same study by Richards and Wilson both diagnoses serial reproduction and proposes "creative tourism" as a remedy, advocating local creativity and skill as counters to convergence—which indicates that homogenization and differentiation are not the opposition of two bodies of literature but often two sides of a single dialectical process (Richards & Wilson, 2006). This strand continues Appadurai's argument concerning "heterogenization," namely that the instruments of homogenization are reappropriated locally and reproduce difference (Appadurai, 1990). Methodologically,

this strand is strongest in social theory and ethnography and emphasizes the demand side and the construction of meaning; its strength lies in restoring tourist agency and local distinctiveness, while its weakness is a tendency to romanticize "difference" and "authenticity," together with the limited generalizability of research grounded in single field sites. The two poles each hold to one extreme, whereas "glocalization" offers a more explanatory framework for their synthesis. Robertson maintains that homogenization and heterogenization are "complementary and interpenetrative" and rejects the "myth" of equating globalization with convergence (Robertson, 1995). Salazar grounds this abstract proposition in heritage tourism: through an ethnography of Indonesian tour guides he argues that heritage destinations, on the one hand, conform to the homogenizing standards of global tourism while, on the other, striving to maintain or even strengthen their local distinctiveness—and that the crux is that "what counts as heritage" and the way it is interpreted are increasingly defined by supralocal forces, such as UNESCO's World Heritage policies, so that even the "local" is itself globally framed (Salazar, 2005, 2010a, 2012). The methodological contribution of this synthesis is to translate macro-level theory, by way of grounded ethnography, into an observable "global–local" mechanism, thereby explaining why convergence and divergence coexist in the empirical record (Salazar, 2010b). The key pivot of the synthetic framework is Harvey's internal contradiction of the "art of rent": the capture of monopoly rent requires uniqueness, so global capital comes to prize and market local difference, yet the same process of commodification tends toward a transnational, homogenized landscape of consumption that erodes the very marks of distinction on which its profit depends—distinctiveness and sameness being produced by one and the same mechanism, the outcome is therefore internally contradictory and not predetermined (Harvey, 2002). Recent research further supports the reading of the outcome as contingent rather than determined: Milano and colleagues argue that touristification is a socially constructed and contestable process rather than a natural law (Milano et al., 2023); and Smith's "Authorized Heritage Discourse" (AHD) shows that the homogenizing force operates chiefly at the level of discourse and governance and can therefore likewise be questioned and redirected (Smith, 2006). The conceptual development of the field is thus clearly discernible: from an either/or globalization theory (Ritzer, Robertson, Appadurai), through grounded glocalization ethnography (Salazar), to an account that locates, in terms of political economy, "how value is captured spatially"

(Harvey, Smith, Milano and others). In sum, whether heritage tourism leads to homogenization or to differentiation is not predetermined by a global trend but depends on how territory and public space are organized, designed, and governed (Robertson, 1995; Harvey, 2002; Salazar, 2010a; Milano et al., 2023). The decisive variable, in other words, falls at the level of public space—its design and policy—which returns to the through-line of the chapter and hands the global question back to this study's spatial position. This claim extends two hooks: toward 3.6, where the analytical framework will gather policy, tourism, everyday life, and design intervention into an operable instrument for discerning whether a given case slides toward "urbanalised" sameness or is steered toward a distinctiveness rooted in place; and toward the concluding chapter, where the present study does not assert a universal answer but, taking the Plaza Oriental as its starting point and proceeding through a vertical, upward abstraction, will respond directly to the debate between homogenization and differentiation—allowing the reader to judge from the specific case rather than from a global *a priori*. With respect to methodological development as a whole, the centre of gravity of this body of literature has shifted from "asserting a global tendency" toward "measuring how that tendency is locally produced, resisted, and redirected"—a shift that is the precondition for converting the global question into one that design can answer.

Chapter 4 Reading Segovia's Policies through the Project

4.1 Why Policies Matter to the Oriental Plaza Design

The Plaza Oriental is not a blank site awaiting filling. Before any spatial scheme is drawn, its position is already structured in advance by a multi-level, cross-scalar institutional field. From the World Heritage status at the international level, to national and regional heritage legislation, to special plans and site-management instruments at the local level, these documents jointly define the boundaries of "what may be done, what may not be done, and what ought to be advanced." For this design, policy is not an external background to be acknowledged and then set aside, but an intrinsic condition that constitutes the design space itself. This is the premise of the present chapter: in undertaking public space renewal in a World Heritage property, understanding policy is not a procedure preliminary to design, but a component of design.

Segovia's relevant institutional field is composed of several layers, established at different times, by different actors, and for different objects. At the international scale, the inscription of the "Old Town of Segovia and its Aqueduct" on the World Heritage List in 1985 established the Outstanding Universal Value (OUV) that must be safeguarded; UNESCO's 2011 Recommendation on the Historic Urban Landscape (HUL) then provided a methodological framework for managing heritage within its broader relationships to the city and the landscape. At the national scale, the Spanish Historical Heritage Act of 1985 (Ley 16/1985) set out the statutory protection regime for heritage and its setting (*entorno*); at the regional scale, the Cultural Heritage Act of Castilla y León (Ley 12/2002) further specified the procedures for protection and authorization. At the local scale, the PEAHIS (Plan Especial de las Áreas Históricas de Segovia) and the Plan Estratégico y de Gestión del Sitio Patrimonio Mundial, together with municipal instruments for traffic, accessibility, and tourism governance, translate the above principles into concrete zoning, gradings, and control provisions. These layers are not always aligned with one another—the misalignments, gaps, and overlaps among them are themselves a fact that the design must confront.

On this basis, the chapter applies the same set of analyses to every policy content

relevant to the design. For any given design problem, policy broadly yields three kinds of content: binding constraints; the discretionary space that policy permits but whose concrete execution it does not prescribe; and the silences and gaps that policy does not address at all. Above these lies a further, cross-cutting kind of content—the inherent tensions among different instruments and among different values—for example, the tension between conservation requirements and accessibility requirements, between visual integrity and functional need, and between the promotion of tourism and the everyday life of residents. It should be emphasized that gaps and tensions are not institutional deficiencies to be lamented; they are precisely the working surface on which design can carry out its work: when policy remains silent or contradicts itself, to provide a spatial synthesis is exactly where the architect's interpretive contribution lies. This also echoes a basic position of this research—that the architect's role lies in interpretation, not in the literal execution of existing directives.

The effect of policy on design is also twofold: it both delimits the limits that may not be exceeded and indicates the directions that ought to be advanced. Policy constrains design not only through prohibitions but also requires design through missions—safeguarding the attributes that carry the OUV, maintaining residents' everyday public life, ensuring universal accessibility, and guiding sustainable tourism are all value directions that policy makes explicit. The design of the Plaza Oriental therefore cannot stop at the negative criterion of "not harming the heritage," but must accomplish something along these value directions. The reading of policy in this chapter accordingly attends to both sides: the limits of what is permitted, and the direction of what is worth pursuing.

Finally, the relationship between this chapter and the adjacent chapters must be defined. Chapter Two has already established the conceptual lenses of this research—HUL, the Authorized Heritage Discourse (AHD), touristification, public space as mediator, and the doctrine of contemporary intervention; this chapter does not restate these theories but uses them to read Segovia's actual institutional instruments, handling every point that touches on theory through cross-reference rather than repeated argument. Nor does this chapter put forward a design scheme: what it produces are constraints, directives, and identified gaps, while the complete spatial response is reserved for the design chapter. As for its scope of reading, this chapter remains focused throughout on the specific case of Segovia, and the transferability of its method is reserved for later

chapters. The chapter will close with the Policy Translation Matrix in 4.6—a matrix that translates the four thematic readings of 4.2 through 4.5 into design directives traceable to specific policy sources, thereby constituting an operational interface leading from the reading of policy to the design proposal.

4.2 Protection Boundaries and Heritage Values: What Must Be Protected?

Continuing the stance of "reading policy through the project" established in 4.1, this section deals specifically with a class of boundary-type instruments. Unlike instruments that prescribe "how to intervene," the function of this class is to answer in advance "what is protected, and to what degree," thereby setting out, before the design unfolds, a set of immovable data. In a World Heritage property, the latitude of design does not begin from a blank sheet but is structured layer by layer by boundary texts at four levels—international, national, autonomous-community, and municipal. The task of this section is to project these dispersed boundaries onto the specific site of the Plaza Oriental, to answer "what must be protected," and on this basis to lock in a common point of departure for the subsequent discussions of the organization of movement (4.3), the form of intervention (4.4), and whom the design serves (4.5).

The outermost boundary is set by the framework of the World Heritage Convention. Segovia was inscribed on the World Heritage List in 1985 under the name "Old Town of Segovia and its Aqueduct" (Ciudad Vieja de Segovia y su Acueducto), invoking criteria (i)(iii)(iv); its statutory boundary is composed of two parts, the property and the buffer zone. As an obligation of the State Party, Spain must, in accordance with the Operational Guidelines, continuously maintain the Outstanding Universal Value (OUV) of the property together with its authenticity and integrity; the PEAHIS is precisely positioned as the local instrument constituting the "appropriate regulations/mechanism" required to fulfill this obligation.

The intermediate layer is constituted by national and autonomous-community heritage legislation. The aqueduct is the earliest piece of single heritage in Segovia to receive statutory protection—it was listed as a national Historic-Artistic Monument (Monumento Histórico-Artístico) as early as 1884, and under the Spanish Historical Heritage Act (Ley 16/1985) it falls within the highest level of protection as a cultural asset

(Bien de Interés Cultural, BIC, monument category). Article 20 of that Act further establishes a key procedural boundary: once a historic complex, historic site, or archaeological area is designated as a BIC, the municipality concerned must draw up a corresponding special protection plan, to be approved by the autonomous community's competent heritage authority—in this case the Territorial Commission for Cultural Heritage of Castilla y León (Comisión Territorial de Patrimonio Cultural). The "Partial Historic District of the Streets and Squares along the Aqueduct" (Conjunto Histórico Parcial de Calles y Plazas a lo largo del Acueducto), which includes the Plaza Oriental, was designated as a site of historic and cultural heritage under the Royal Decree of 12 July 1946 (Decreto de 12 de julio de 1946), and forms a core part of the World Heritage buffer zone described above.

The innermost layer is constituted by the technical boundaries of the PEAHIS. The PEAHIS assigns a protection grade to every building and space within the historic urban area—integral protection (INT), structural protection (EST), and environmental protection (AMB)—and on this basis defines the types of intervention each may admit; for stretches whose historic fabric has already been destroyed, it additionally sets out rules for typological insertion (NET), providing a framework of typological and volumetric control for new or infill construction. In the volumetric dimension, the plan further delimits formal boundaries through four zones—A (independent development and modification of floor area), B (increase in volume), C (relative reduction of proposed height), and D (relative increase of proposed height)—within which the "streets and squares along the aqueduct" stretch is simultaneously brought under the scope of application of categories A, B, C, and D. Thus, from the abstract obligations of an international convention to the formal provisions addressing individual structures, the four levels form a chain of boundary transmission that proceeds from the top down and becomes progressively more concrete.

Superimposing the above boundaries onto the Plaza Oriental, three protection interfaces of differing character can be distinguished.

First, the aqueduct itself. As a BIC (monument category) since 1884 and situated within the World Heritage property, the aqueduct itself, together with the archaeological strata that may survive underground, constitutes the entity with the highest protection grade on the site and an absolutely immovable datum. Its construction—granite dry-laid

without mortar—is both the material core of the object of protection and a source of strict limits, in terms of vibration, loading, and reversibility, on any close-proximity intervention.

Second, the square's ground and the adjacent fabric. The Plaza Oriental and its surrounding area lie wholly within the buffer zone of the "Historic District of the Streets and Squares along the Aqueduct," and their built remains are governed mainly by the AMB and NET rules: the former requires that new intervention harmonize with the historic setting in fabric, scale, and appearance, while the latter provides typological and volumetric constraints for infill in stretches where the fabric has been damaged. It is worth noting that the local area immediately adjacent to the aqueduct itself, falling within the BIC protection scope of this historic district, must also be referred to the requirements of the INT grade. This means that the closer one comes to the aqueduct, the higher the protection grade and the narrower the discretionary space.

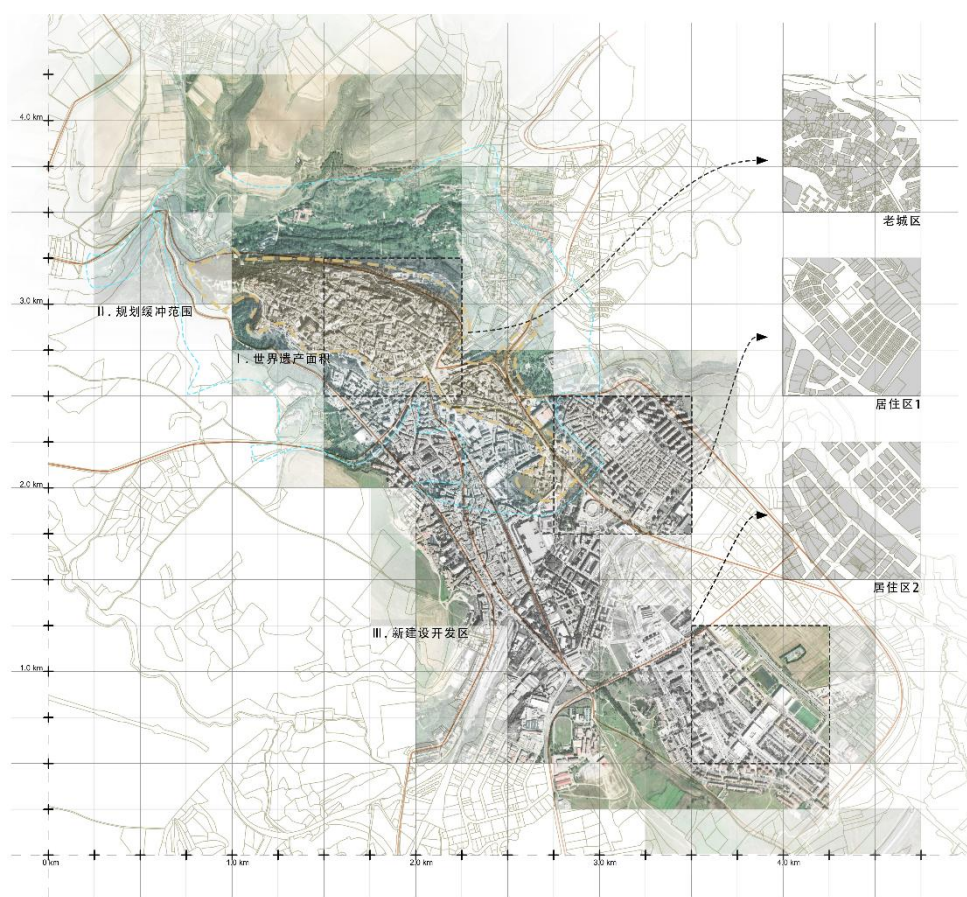


Figure 4-1 Comparison of Urban Fabric in Segovia

Third, the field of vision and the sightline corridors. As far as the established

principles are concerned, the aqueduct is the most dominant visual element of this site, and any added volume or inappropriate edge could directly weaken its overall legibility; visual continuity therefore itself constitutes a "soft boundary" that must be safeguarded.

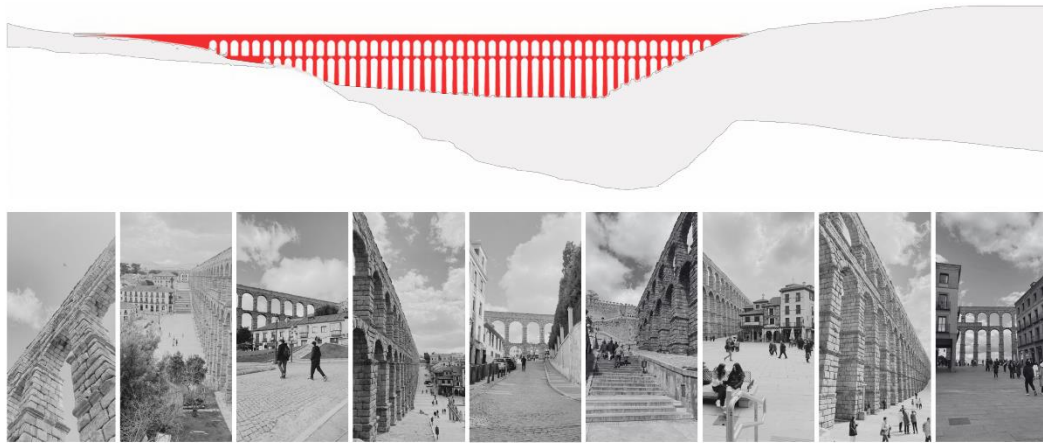


Figure 4-2 Landscape and Elevation Section across the Aqueduct

The direct conclusion of this boundary projection is that the design of the Plaza Oriental cannot proceed on the premise of reorganizing the urban form or inserting large-volume buildings, but must take the maintenance of the overall legibility of the historic fabric and the visual continuity of the aqueduct landscape as its basic working boundary.

Yet boundary projection alone is not sufficient to answer "what must be protected," because what boundary texts precisely lock in is, more often than not, things—the aqueduct itself, façade components, roof profiles, underground archaeological strata; whereas what truly carries the OUV in a World Heritage property is the attributes that adhere to things without being identical to them. In the case of Segovia, these attributes comprise at least two dimensions: first, the aqueduct itself as an outstanding achievement of Roman engineering; and second, the structural relationship between the aqueduct and its urban setting—it is not a monument isolated at the center of an open square, but a linear structure embedded in the fabric of streets and buildings and long serving as the armature of the city's spatial organization and sightline relationships.

Examining boundary and value side by side brings to the surface a structural fact that will recur in the subsequent sections: existing instruments define the "object to be protected" quite precisely—they can prescribe the upper limit of the window-to-wall ratio of a façade, the type of tiling a roof must use, and whether added volume is permitted or prohibited—yet they are almost silent on "how the open space around the object ought to

function." The AMB and NET rules prescribe what the square's ground may not do (no conflicting volume may be introduced; it must harmonize with the historic setting), but they prescribe almost nothing about what public life the square's ground ought to carry.

This is precisely the manifestation, at the boundary level, of the "fence/compass" duality raised in 4.1: in the case of the Plaza Oriental, boundary-type instruments are more like a fence (demarcating a restricted zone) than a compass pointing toward what a desirable space might be. This silence is not an institutional oversight but is precisely the working surface of the square's design—the value has been locked in, while the mode of operation has been left blank, and the blank is the space in which an architectural intervention can legitimately unfold.

By reading boundary-type instruments layer by layer and projecting them onto the Plaza Oriental, this section has answered "what must be protected": at the level of things, the aqueduct itself and its underground archaeological strata; at the level of value, its attribute as an engineering achievement, together with the structural and visual relationship between the aqueduct and the urban fabric. The two together constitute the immovable datum of this design. Upon this datum, the three sets of questions—"how to reorganize movement" (4.3), "how to control the form and materials of intervention" (4.4), and "for whom the historic city exists" (4.5)—can then unfold in turn; what they address is no longer "what may not be touched," but "beyond that which may not be touched, how the blank may be designed."

4.3 Mobility and Accessibility: How Should Movement Be Reorganized?

This section reads the policy instruments relevant to the organization of movement: the spatial model and strategic axes of PEAHIS; the action provisions of the 2023 Segovia Management Plan (PEGSA) concerning traffic pressure and tourist flows; municipal traffic policy (pedestrianization of the historic center, traffic restrictions, and parking); and the national-level mandatory requirement for universal accessibility. It then projects these provisions onto the specific site of Plaza Oriental. Traffic organization is one of the core conflicts defined by this study, interwoven with heritage conservation, tourist pressure, and the everyday life of residents. The aim of this section is to identify what the policy framework has already prescribed at the level of movement and what problems it

leaves to design, and, according to the three attributes of constraint, discretion, and gap, to translate these provisions into operable design directives at the level of movement.

Within the city's traffic structure, Plaza Oriental has long served as a transfer point for north–south traffic, where the principal roads converge; as a result, its traffic volume cannot readily be adjusted within the local area alone. According to data disclosed in the PEAHIS information memorandum, approximately 15,000 motor vehicles enter the walled enclosure each day, exerting continuous pollution and vibration pressure on the aqueduct itself. After motor vehicles were banned beneath the aqueduct in 1994, the existing traffic pressure shifted further toward the adjacent areas and concentrated around Plaza Oriental, with the result that the area along Calle Gascos came to be treated, in urban-functional terms, as an "urban backside," displaying an environmental quality incommensurate with its World Heritage location.

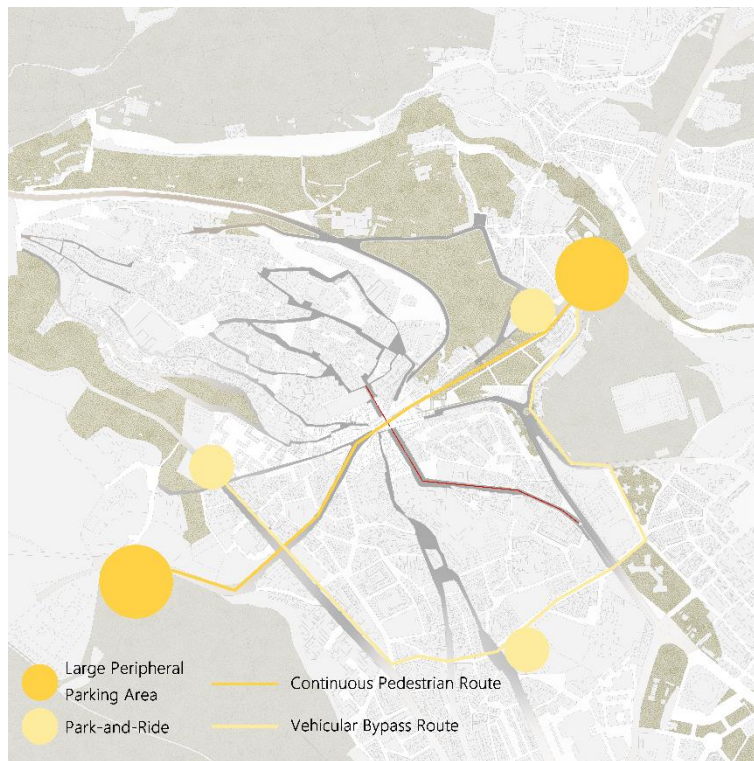


Figure 4-3 Strategic Axis: Mobility Restructuring

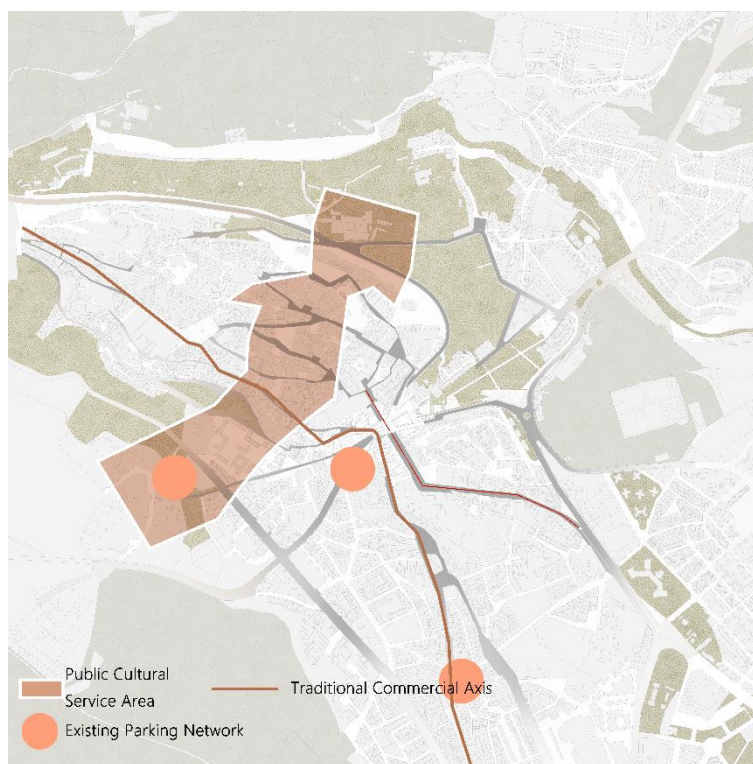


Figure 4-4 Strategic Axis: Balanced Functional Structure

At the level of policy stance, current planning has already given a clear direction on the question of whether traffic should be reorganized. PEAHIS organizes urban movement through seven strategic axes. Axis 1 (the continuous pedestrian route), by means of the systematic rehabilitation of key nodes and strict, pedestrianization-oriented traffic restrictions, seeks to restore the continuity and safety of pedestrian movement within the city walls and, through "surface traffic release," to create the preconditions for the retrofitting of the underground infrastructure and the integral restoration of the aqueduct's setting. Axis 2 (the vehicular bypass route), in turn, constructs a complete bypass system through the provision of peripheral parking structures, dissuasive parking, and a feeder transport network, so as to absorb the daily pressure of approximately 15,000 vehicle-trips entering the city, thereby supporting the vision of pedestrian continuity proposed by Axis 1. Within this framework, Plaza Oriental and Vía Roma are jointly designated as key operational nodes, charged with the multiple tasks of keeping through-traffic away from the aqueduct, reclaiming public space occupied by traffic, establishing an urban cultural axis, and restoring spaces for public activity. In connection with this, the 2023 Segovia Management Plan, under its accessibility and mobility planning (A.6), further proposes establishing a low-emission zone (A.6.1), constructing urban elevators

to improve accessibility (A.6.3), strengthening the management of deliveries and "last-mile" logistics (A.6.4), and planning and implementing a comprehensive accessibility plan within the World Heritage property (A.6.5).

This review shows that policy is clear and consistent in its overall direction for the reorganization of movement; what truly poses difficulty is the manner in which this direction is implemented on the specific site. This difficulty is concentrated in the following two sets of structural tensions.

Tension One: The Conflict between the Universal-Accessibility Mandate and Conservation Constraints

Universal accessibility is a statutory mandatory requirement, and its realization generally depends on physical intervention, including the introduction of ramps, the adjustment of levels, the replacement of paving, and, where necessary, vertical circulation facilities. At Plaza Oriental this requirement is particularly acute: a pronounced topographic difference in level exists between the square and Calle Gascos, and the connection between the two has long lacked any systematic vertical design intervention.

Conversely, heritage-conservation constraints require that intervention observe the principles of minimum intervention, material compatibility, and non-disturbance of the subsurface archaeological strata; moreover, in the areas immediately adjacent to the aqueduct channel, the requirements of the integral protection (INT) grade must additionally apply (see 4.2). The two sets of requirements stand in direct opposition over the necessity and the limits of physical intervention.

Policy provides partial instruments for mediating this conflict, but no concrete method for its realization. On the one hand, through an exemption clause for adaptation works, PEAHIS authorizes accessibility facilities such as elevators and ramps, where the relevant conditions are met, lawfully to occupy existing public domain or green space. On the other hand, PEGSA explicitly extends the scope of application of the comprehensive accessibility plan to the World Heritage property. These provisions, however, answer the preliminary question of whether accessibility facilities may be installed, rather than the implementation question of how they should be installed under the multiple constraints of the integral and environmental protection grades, the protection of the archaeological strata, and visual continuity; the latter remains a gap in the policy texts. On this basis, this study establishes the following principle at the level

of movement: the vertical difference in level between Calle Gascos and the square should be bridged by means that are reversible, that do not disturb the archaeological strata, and that remain visually subordinate to the aqueduct, with accessibility addressed within the ground level and the paving system itself rather than resolved through an added, free-standing device.

Tension Two: The Trade-off between Pedestrianization and Access Needs

Pedestrianization (Axis 1) is conducive to maintaining the heritage atmosphere and the everyday public life of residents, and it can directly relieve the pollution and vibration pressure borne by the aqueduct. Yet the site's access needs do not disappear with pedestrianization. They include deliveries and last-mile logistics (A.6.4), emergency access, the circulation and parking of residents' vehicles, and the accessibility needs of persons with disabilities (A.6.5), and they also involve the north–south traffic transfer function that Plaza Oriental currently performs.

In response to this conflict, policy again provides only directional arrangements: it takes pedestrian priority as a principle, assigns the bypassing and diversion of traffic to Axis 2, and imposes constraints through the establishment of a low-emission zone (A.6.1); it does not, however, specify how the surface of the square is to retain the necessary controlled access while shedding through-traffic. On this basis, this study establishes the following principle: the surface of the square should adopt pedestrian priority as its basic organizing mode, while reserving the possibility of controlled, time-regulated access traffic and emergency–logistics routes, and should make "surface traffic release" a precondition for the integral restoration of the aqueduct's setting, thereby aligning with the objective of Axis 1.

Synthesizing the foregoing analysis, the movement-related policy provisions can be grouped, according to the way they bear on design, into three categories. The first category comprises hard constraints — mandatory provisions that cannot be transgressed—including the requirement that through-traffic be kept away from the aqueduct channel, the statutory mandatory requirement of universal accessibility, and protective requirements such as minimum intervention, non-disturbance of the archaeological strata, and the integral protection grade of the area adjacent to the channel. The second category is discretionary space—matters on which policy gives a direction

while leaving the specific values to design judgment—including the degree of pedestrian priority, the timing and boundaries of traffic restrictions, the routes and interfaces of controlled access, and the selection and positioning of accessibility facilities when these are arranged under the exemption clause. The third category is the institutional gap—matters that policy does not regulate and that must be answered entirely by design—concentrated in the question of "the concrete spatial means of achieving accessibility and controlled access under the precondition of conservation."

At the level of movement, current policy has fixed the overall direction of the reorganization—namely, keeping through-traffic away from the aqueduct, establishing pedestrian priority, organizing peripheral bypassing, and guaranteeing universal accessibility; what it leaves unregulated is the concrete spatial means of achieving accessibility and controlled access under conservation constraints. The movement-level design directives distilled in this section will accordingly be further translated, in 4.4, into control requirements governing the form and materials of intervention, and, in the Policy Translation Matrix of 4.6, will be merged with the conservation baseline established in 4.2 to form operational provisions that can directly guide design.

4.4 Landscape, Visual Integrity and Material Compatibility: How Should Intervention Be Controlled?

This section is where the rules and the form and materials of intervention meet head-on. The two preceding sections established, respectively, the immovable conservation baseline (4.2) and the direction of the reorganization of movement (4.3); this section pursues a further question: under these established baselines and directions, what volume may intervention attain, what types may it adopt, and what materials may it use. To answer this question, the section reads the Historic Urban Landscape (HUL) approach together with the landscape and visual provisions of the 2023 Segovia Management Plan (PEGSA), as well as PEAHIS's material and design controls governing façades, paving, street furniture, and signage. It then applies the doctrines of contemporary intervention established in the theory chapter—*diradamento*, minimum intervention, recognizability, reversibility, and compatibility—to this specific regulatory language, and on that basis reads out of the policy an "envelope of acceptable intervention."

The doctrines of contemporary intervention discussed in the theory chapter do not remain at the level of principle in PEAHIS and the Management Plan; rather, they are translated into executable provisions on form and materials.

On the relationship between recognizability and compatibility, PEAHIS makes its most crucial provision: new materials within the historic area must form a harmonious relationship with the surrounding historic built environment in tone, texture, and scale, while, through the contemporaneity of the materials, the new intervention must retain a recognizable temporal character, avoiding the visual deception constituted by the imitation of historic styles (PEAHIS, 2019). This provision sets two boundaries at once: inwardly, the intervention must harmonize with the historic setting so as to avoid abruptness; outwardly, it must retain a recognizable contemporaneity so as to refuse pastiche. The principle of recognizability and the principle of compatibility thus cease to be abstract claims and are compressed into a concrete criterion for the assessment of materials.

On the relationship between minimum intervention and *diradamento*, PEAHIS's spatial model explicitly excludes large-scale infrastructure from the scope of the plan, governing urban space instead through acupuncture-like micro-interventions (see 4.2, 4.3), and it sets an overall limit on the zone in which Plaza Oriental is located, namely that no reorganization of urban form or insertion of large-volume buildings may be taken as a premise. This stance resonates with the doctrinal tradition represented by Giovannoni's *diradamento*, which emphasizes maintaining the relationships of the whole through selective, minimal, and necessary intervention, translating the principle of "doing as little as possible" into an actual constraint on the volume and type of intervention.

On the relationship between reversibility and authenticity, the Technical Suitability Memorandum (MIT) mechanism requires that, before the function and design of an intervention are determined, the asset's capacities, limitations, and impacts first be argued through, thereby placing value judgment ahead of formal decision. This procedural requirement means that the analysis of viewshed relationships, historical stratification, and material compatibility must be carried out first and must constitute the argumentative premise of formal decisions, rather than being appended after a scheme has been settled.

Bringing the results of this alignment to bear on Plaza Oriental, one can read out of the policy an envelope of intervention that is defined across four dimensions: volume,

materials, the ground plane, and interfaces.

First, in volume and type, intervention is restricted to the small-scale, the additive, and the non-dominant. The sector of "streets and squares along the aqueduct's course" in which Plaza Oriental is located is incorporated into PEAHIS's volume-control zoning (categories A, B, C, and D), while the site as a whole may not undergo reorganization at the level of urban form; no added volume may compete with the aqueduct in scale or form.

Second, in the material palette, intervention must be grounded in local traditional materials. The traditional building system of Segovia's historic urban area uses local granite and sandy limestone as its principal external materials; new intervention should select materials within this material tradition and observe the requirements of harmony in tone, texture, and scale. PEAHIS's restrictions on façade materials—limiting them to lime render, incised decoration, and unpolished natural stone, and prohibiting smooth finishes and non-traditional materials—provide a directly citable reference for the material vocabulary of new intervention.

Third, in the treatment of the ground level, because vertical intervention is strictly constrained while the visual corridor of the aqueduct must be protected, the focus of intervention is structurally pushed toward the horizontal ground plane. PEAHIS's diagnosis of the visual fragility of this area indicates that the disorder of ground paving and the failure of spatial boundaries are the principal factors disturbing the aqueduct's visual corridor; accordingly, ground level, paving texture, and the organization of boundaries constitute the site's principal—and most operable—interface for intervention.

Fourth, in lighting, street furniture, and signage, intervention must remain subordinate and restrained. PEAHIS brings advertising signage and exposed technical installations within the scope of special approval; lighting and street furniture, as additive elements of the same kind, should observe the same "harmonious yet recognizable" principle as the material provisions, remaining subordinate to the aqueduct in scale and form and avoiding visual competition through prominent volume or strongly contrasting forms.

Within this envelope there exists a tension that cannot be evaded. On the one hand, the protection of visual integrity tends to push intervention toward the "almost invisible," that is, toward maintaining the aqueduct's status as the dominant visual element through the most minimal material presence; on the other hand, a functional, legible contemporary

public space requires that the intervention possess a clear presence and a recognizable contemporaneity. Policy and doctrine here display a double vigilance: they reject both the visual deception of pastiche and the abrupt intervention that conflicts with the historic setting. Design must thread between the two.

The resolution of this tension does not depend on choosing between "visible" and "invisible," but on a reorientation of the mode of presence. Since the presence of vertical volume has been strictly limited, the clear presence of the intervention must be achieved principally through the organization of the horizontal ground plane—that is, through paving texture, level relationships, and the guidance of sightlines to establish spatial order, so that the contemporary intervention is present in a manner that is recognizable yet does not compete with the aqueduct. Thus, "harmonious yet recognizable" is at once a material criterion and the overall strategy for resolving the tension between visual integrity and contemporary presence.

Synthesizing the foregoing analysis, the policy provisions relating to the form and materials of intervention can be grouped, according to the way they bear on design, into three categories, as shown in the table below.

Table 4-1 Attribute Classification of Policy Provisions at the Level of Intervention Form

Policy Provision (Source)	Attribute	Design Directive for Plaza Oriental
No reorganization of urban form; no insertion of large-volume buildings (see 4.2; PEAHIS spatial model)	Hard constraint	Intervention limited to small-scale, additive volumes that do not compete with the aqueduct
New materials must be harmonious and retain a recognizable contemporaneity; imitation of historic styles prohibited (PEAHIS)	Hard constraint	Materials must be harmonious in tone, texture, and scale, and avoid pastiche through their contemporaneity
Façade materials limited to lime render, incised decoration, and unpolished natural stone; smooth finishes prohibited (PEAHIS)	Hard constraint	The material vocabulary of new intervention must be selected from within this list
Advertising signage and exposed	Hard	Signage, lighting, and

technical installations subject to special approval (PEAHIS)	constraint	installations must remain formally subordinate, subject to review
MIT requires that value, viewshed, and material analysis be argued beforehand (PEAHIS)	Hard constraint	Viewshed analysis and material study must precede formal decisions
Traditional material palette of local granite and sandy limestone	Discretion	Determine material selection, color variation, and proportioning within the range of traditional materials
The concrete form of ground levels, paving texture, and boundary organization	Gap	The concrete means of restoring the visual corridor and spatial order is answered entirely by design

At the level of intervention form, policy and doctrine jointly define a "harmonious yet recognizable" envelope: volume must be small, type must be additive, materials must be rooted in local tradition while retaining contemporary recognizability, and the constraint on vertical presence pushes the focus of intervention toward the horizontal ground plane.

4.5 Tourism, Living City and Public Space: Who Is the Historic City For?

This section addresses the central question of the study's social argument: for whom does the public space of the historic city ultimately exist. The preceding three sections established, in turn, the conservation baseline (4.2), the direction of movement (4.3), and the form–material envelope of intervention (4.4), all of which point toward heritage and space themselves; this section turns instead to the using subjects. It reads the tourism and sustainability provisions of the 2023 Segovia Management Plan (PEGSA), the policies relating to sustainable tourism and carrying capacity, and the municipal provisions concerning the supply of public space, the "living city," and residents' quality of life. On this basis it identifies what policy has already prescribed on the question of "for whom" and what problems it leaves to design.

The present condition of the historic urban area in which Plaza Oriental is located

lays bare a structural imbalance on this question of "for whom."

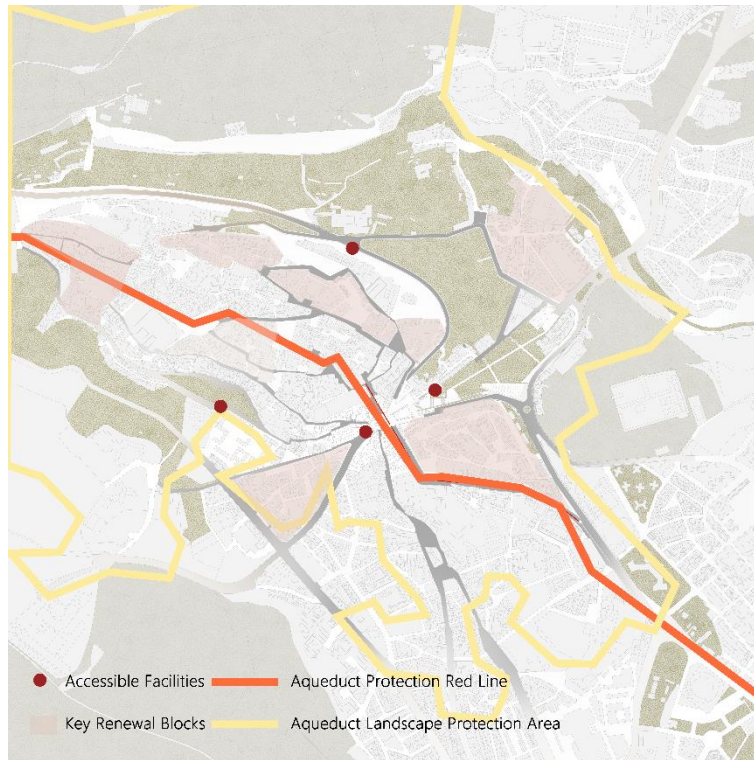


Figure 4-5 Strategic Axis: Improvement of Living Conditions

In demographic terms, according to data disclosed in the PEAHIS information memorandum, the population of the historic urban area delimited by PEAHIS declined steadily from 13,701 in 2003 to 13,137 in 2012, a net average loss of roughly 60 to 80 persons per year; within this, Residential Unit 1 (UU1, comprising the walled enclosure and the San Lorenzo–San Marcos quarter), which includes the northern zone of Plaza Oriental, fell from 4,709 to 4,392 over the same period, a decline of 6.7 percent. In terms of population structure, the historic urban area is the most aged district in the city: the average age in the Old Town (Distrito 1) exceeds 47 years, and in some quarters it even exceeds 50. Coexisting with this demographic contraction is a severe disproportion between tourism and residence: the historic urban area receives roughly one million visitors annually, while its permanent population is only about 13,000.

In spatial terms, this imbalance is expressed at Plaza Oriental with particular directness. The large-scale open space formed by the extensive demolitions of the 1960s has long lacked any active functional definition, with the result that tourist sightseeing routes and residents' everyday movement paths are almost entirely separate; for most of the time the square exists merely as a place for tourist photography with the aqueduct as

a backdrop, lacking any interface of use capable of supporting the everyday life of the community. In other words, as a public space, Plaza Oriental currently exists primarily "for tourists" rather than "for the everyday life of residents."

This condition stands in contrast to the historical character of the site. The area around Plaza del Azoguejo was historically defined, in functional terms, by the extramural market at the foot of the aqueduct, and was the traditional center of Segovia's everyday commerce and public life; the present single-purpose use of Plaza Oriental as a tourist backdrop is precisely the result of this everyday public life having been hollowed out. This is the concrete manifestation, on a specific site, of the "musealization" discussed in the theory chapter—namely, the gradual reduction of the historic urban area to a tourist stage set as its residential and everyday functions decline (for the related discussion of tourist homogenization and differentiation, see 3.5).

In response to this imbalance, current policy advances a series of affirmative requirements directed toward residents' well-being, sustainable tourism, and the supply of public space, which may be regarded as a toolkit for regulating the tourism–residence relationship.

At the level of PEAHIS, the plan explicitly establishes as objectives the maintenance of the residential function, the avoidance of the "musealization" of the historic center, and the restoration of the historic urban area's basic character as a city rather than an exhibit. Its Strategic Axis 5, by regulating uses and the rules governing changes of use, maintains the compatibility of traditional tertiary-sector activity with the residential function, so as to prevent the decline of vitality and the homogenization of function; Strategic Axis 7, by means of adding housing, inserting public protected housing (VPO), and sustaining the existing social networks and local residents, binds social protected-housing policy closely to heritage conservation. On the dimension of use regulation, the plan requires that the residential use of traditional quarters be given priority and that their character as quiet areas be preserved, sheltering them from the encroachment of urban pressures.

At the level of PEGSA, the Management Plan, under the axis of "improving habitability and living conditions," proposes the replanning of public space to enhance livability, inclusiveness, and climatic comfort (A.2.3), and the maintenance, diversification, and activation of commerce serving residents (A.2.4); under the axis of "assisting the transformation of the tourism model," it proposes the formulation of a

Segovia tourism sustainability plan (A.4.1) and the regulation of tourist-use dwellings (VUT, A.4.8); and under the axis of "the integral management of the aqueduct," it directly proposes the reimagining of Plaza Oriental at the aqueduct (A.8.1).

This review shows that policy's affirmative stance on the question of "for whom" is clear: the historic city should exist first and foremost as a city for the sustainable life of its residents, while tourism should be transformed on the condition that this premise is not compromised.

Yet, while establishing these objectives, policy provides almost no spatial mechanism for realizing them. Whether it is PEAHIS's requirement to "avoid the homogenization of function," or PEGSA's formulations of "replanning public space" (A.2.3) and "reimagining Plaza Oriental" (A.8.1), each specifies only the task without supplying the method: policy does not prescribe by what spatial structure a public space should simultaneously carry residents' everyday use and visitors' presence. In other words, policy's appeal for a balance between tourism and residence remains, to a large extent, at the level of posture and direction, leaving its spatial implementation as a gap.

This gap corroborates the very premise established by this study: that touristification is a dynamic rather than a static process, one that can be actively reshaped by policy and design (see 3.5). Policy supplies the objective of this reshaping and some of its tools, but not the spatial instrument for carrying it out. Accordingly, the design of Plaza Oriental is no longer merely a passive recipient of policy objectives, but becomes the instrument through which the "balance" that policy requires is truly given spatial form: the spatial structure of the square is itself the tool for regulating the tourism–residence relationship.

It must be emphasized that designing the square as a regulating instrument does not mean transcribing the demands of the various stakeholders one by one. The demands of residents, tourists, commercial operators, and the municipal authority are mutually heterogeneous and frequently conflicting; the intensification of tourist consumption, for example, may bring economic vitality while also aggravating gentrification and lowering residents' quality of life (PEAHIS has already noted a marked process of gentrification in the historic center). In such circumstances, the architect's responsibility lies in interpretation rather than execution—that is, in treating stakeholders' demands as material to be translated rather than as instructions to be satisfied point by point. Correspondingly, the design stance derived in this section is not an either/or choice between residents and

tourists, but the establishment of a spatial structure capable of carrying both simultaneously in a reversible and time-differentiated manner, so that the square opens, along different temporal dimensions, to residents' everyday life and to visitors' presence respectively.

Synthesizing the foregoing analysis, the policy provisions relating to tourism, livability, and public space can be grouped, according to the way they bear on design, into three categories, as shown in the table below.

Table 4-2 Attribute Classification of Policy Provisions at the “For Whom” Level

Policy Provision (Source)	Attribute	Design Directive for Plaza Oriental
Maintain the residential function, avoid musealization, and restore the city's urban character (PEAHIS objectives; Strategic Axes 5/7)	Hard constraint	The square must support an interface for residents' everyday use, and must not serve tourist sightseeing alone
Give priority to the residential use of traditional quarters and preserve their quiet character (PEAHIS use regulation)	Hard constraint	Tourist use must not encroach upon or crowd out the basic space for residents' everyday use
Regulate tourist-use dwellings, VUT (PEGSA A.4.8)	Hard constraint	The design must not induce the homogenizing conversion of surrounding dwellings to short-term tourist use
Replan public space and activate commerce serving residents (A.2.3, A.2.4)	Discretion	The functional configuration of public space and its interface with resident-serving commerce are determined by design
Tourism sustainability plan; transformation of the tourism model (A.4.1)	Discretion	The intensity, time periods, and organizational mode of tourist use are determined by design
The concrete spatial mechanism for the “balance” between tourism	Gap	The spatial structure by which a single public space carries

and residence

the coexistence of the two is

answered entirely by design

On the question of "for whom," policy has already established a clear normative stance—namely, that the historic city should exist first and foremost as a city for the sustainable life of its residents rather than as an exhibit for tourists, and that tourism should be transformed under this premise; what it fails to provide is the spatial mechanism by which this balance is to be realized. On this basis, this section repositions the design of Plaza Oriental as a spatial instrument for regulating the tourism–residence relationship, and establishes a design stance that carries residents' everyday life and visitors' presence simultaneously in a reversible, time-differentiated manner. The "for whom" design directives distilled in this section will be merged, in the Policy Translation Matrix of 4.6, with the conservation baseline, movement directives, and form–material directives of the preceding three sections, to constitute complete operational provisions that can directly guide design.

Chapter 5 Design Precedents

5.1 Criteria for Case Selection

This chapter establishes a citable operational basis for the design of Plaza Oriental, adopting an instrumental approach to precedent study. The inclusion of cases follows a problem-driven logic: a project is able to be selected because it responds pointedly to one of the core conflicts borne by Plaza Oriental—the safeguarding of heritage value, the dispersal of tourist pressure, the coordination of traffic organization with pedestrian accessibility, or the maintenance of residents' everyday public life.

The selected cases are organized through three analytical perspectives, each of which takes up one design question that Chapter 4 read out from between policy and design. The perspective of "spatial sequence" corresponds to how people should approach, pause before, and view the material vehicle of the aqueduct's Outstanding Universal Value, and concerns the interpretation of heritage value and the organization of tourist movement. The perspective of "low intervention" corresponds to the limits of acceptable intervention defined in Section 4.4, and concerns the choices of form, scale, and material for new intervention under the constraints of minimum intervention, recognizability, and reversibility. The perspective of "public life" corresponds to the question posed in Section 4.5—"for whom does the historic city exist"—and concerns how public space should resist the erosion of musealization and touristification and become once again an everyday place usable by residents.

Each case is presented in a uniform format: the architect, date of completion, and location; a brief analysis extracting its key design operation; and a connecting statement explaining what conflict at Plaza Oriental that operation responds to. The images on which the analysis draws are taken from the project's existing published literature, and the analysis itself is selective—it extracts only the operations transferable to the present design, rather than offering an exhaustive reading of the case. The three sections that follow (5.2 – 5.4) proceed in turn according to the three perspectives, while the synthesizing section (5.5) converges the operations extracted by each perspective into principles deliverable to the design chapter.

5.2 Heritage Interpretation through Spatial Sequence

This section enters the first analytical perspective. Spatial sequence refers to the way in which arrival, movement, and viewing are choreographed in space, and it is precisely through this choreography that heritage value is interpreted. This perspective corresponds to the core design question: how people should approach, pause before, and view the material vehicle of this Outstanding Universal Value, and within what spatial order the tourist flow and residents' everyday life should be separated or interwoven.

5.2.1 Castelveccchio Museum, Verona (Castelveccchio, Verona)

Architect: Carlo Scarpa

Completed: 1957–1975 (implemented in phases; reopened 1964)



Figure 5-1 Viewing Sequence at the Museum Entrance



Figure 5-2 Viewing the Statue from the Cantilevered Platform

Source: <https://www.archdaily.com/638534/spotlight-carlo-scarpa>

Scarpa organized the visitor route as a unified and rhythmic sequence, and through judicious demolition revealed the building's own historical stratification: by opening apertures in the floor slabs and introducing cuts, he allowed the viewer to read the cross-sections of the monument's different eras. The sequence reaches its climax at the equestrian statue of Cangrande—placed at the turning point where the Reggia meets the

Gallery, reached by way of a stair and viewed from a cantilevered platform. The viewing of the exhibits is likewise composed as a temporal order: the statue is set upon a raised plinth, and the figure of Saint Cecilia is turned away from the entering viewer, deferring its frontal revelation until the viewer has walked around it.

Relevance to Plaza Oriental: Scarpa's method of choreographing arrival, deferring viewing, and controlling it provides a model for how Plaza Oriental might organize people's approach to and viewing of the aqueduct: viewing need not be a panoramic, instantaneous exposure, but can be disassembled into a series of controlled partial visual fields, changes of level, and a concluding node of pause, so that heritage value is interpreted progressively in the course of movement.

5.2.2 National Museum of Roman Art, Mérida (National Museum of Roman Art, Mérida)

Architect: Rafael Moneo

Completed: 1986 (commissioned 1979)

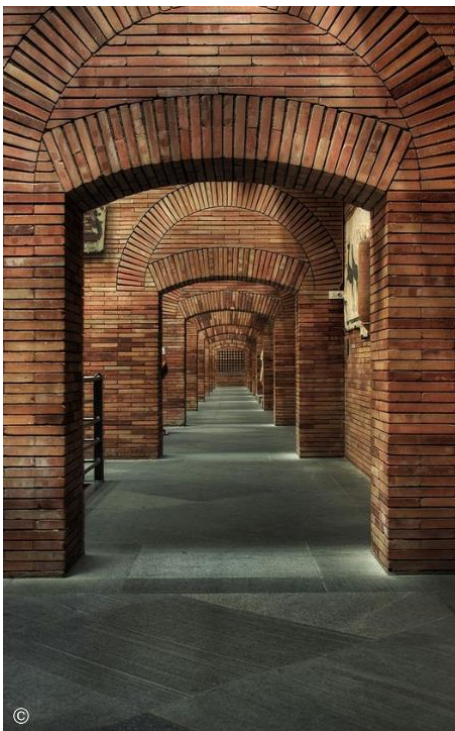


Figure 5-3 Interior Arcade Sequence of the Museum

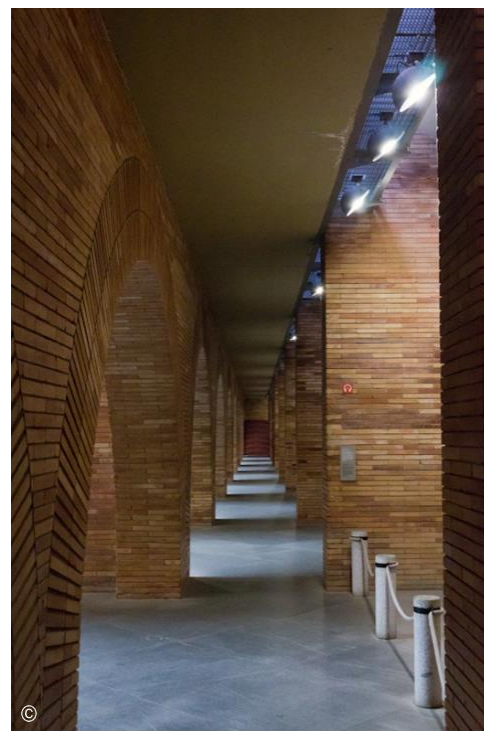


Figure 5-4 Corridor with a Strong Sense of Depth

Source:<https://www.archdaily.com/625552/ad-classics-national-museum-of-roman-art-rafael-moneo>

Moneo organized the museum's nave sequence with a continuous series of Roman

brick arches, whose orientation is taken from the urban fabric of contemporary Mérida rather than from the old Roman grid. An underground passage leads the viewer directly to the Roman theater and amphitheater across the street.

Relevance to Plaza Oriental: Its underground passage provides a direct model for separating the tourist flow toward the OUV vehicle and relatively detaching it from ground-level everyday life; its method of superimposing above-ground and below-ground by means of the section, and of responding to the existing antiquities through the type of the arch, can likewise directly inspire Plaza Oriental's sectional choreography of the sequence of approach to the aqueduct.

5.2.3 Neues Museum, Berlin (Neues Museum, Berlin)

Architect: David Chipperfield Architects in collaboration with Julian Harrap

Completed: 2009 (won competition 1997)



Figure 5-5 Juxtaposition of the Building
Façade and Materials



Figure 5-6 Visual Guidance through the
Museum Arcade

Source: <https://davidchipperfield.com/projects/neues-museum>

Chipperfield and Harrap restored the original sequence of rooms and, with new construction, filled in what was missing so as to establish continuity. The grand staircase at the center of the building is the spatial-narrative pivot of this sequence: it repeats the form of the original stair in a simplified architectural language, cast in white concrete

mixed with marble chippings, and set within a hall preserved as a brick mass stripped of its ornament, thereby organizing the vertical movement and reframing the memory borne by the ruin. Its method may be summarized as "the new mirrors what was lost without imitating it."

Relevance to Plaza Oriental: This staircase provides a model—a contemporary insertion that organizes movement and the visual field as it passes through a heritage mass, yet remains recognizable throughout without resorting to pastiche. This constitutes a direct reference for how Plaza Oriental might guide people's approach to the aqueduct with new elements while avoiding imitation of the aqueduct's form; and the fact that a single case spans two perspectives also offers corroboration for the analytical structure of this chapter itself.

5.3 Low-Profile Intervention in Archaeological or Historic Landscapes

This section enters the second analytical perspective. Intervention refers to the components and facilities newly placed upon an archaeological or historical ground surface; low intervention requires that this placement proceed under the principles of minimum intervention, recognizability, and reversibility—the intervention should be as small as possible, recognizable as a contemporary object without imitating the old, and, where necessary, removable without harm to the remains.

This perspective corresponds directly to the core design question facing Plaza Oriental around the base of the aqueduct: within the limits of acceptable intervention defined in Section 4.4, how far the new intervention may go in scale, type, and material.

On this basis, the section extracts from three precedents five classes of transferable operation—the treatment of the ground level and the archaeological stratum, the joint logic between new and old, the restrained use of a single material, the low-profile integration of facilities such as furniture, lighting, and signage, and the reversible strategy of touching the ground lightly.

5.3.1 Hedmark Museum (Storhamarlåven), Hamar (Hedmark Museum, Hamar)

Architect: Sverre Fehn

Completed: design begun in 1967, main structure built 1971–1973 (exhibition completed 1980)



Figure 5-7 Material Contrast between the Ramp and the Site



Figure 5-8 Ramp Traversing the Site and Barn

Source: <https://architectuul.com/architecture/hamar-museum>

Fehn treated this project, superimposed upon the ruins of a medieval bishop's castle, as insertion rather than reconstruction, its foremost principle being that the new structure touches the medieval walls and ruins at no point. A "ramp of the present" passes among the ruins and the barn and hovers above them, carried on concrete columns and a laminated timber frame, lifting the visitor route as a whole clear of the ground, so that the archaeological excavation itself may be juxtaposed with the exhibits and become part of the exhibition. The openings in the ruins are covered with sheet glass, fixed only lightly by pins at the four corners, protecting the remains while not concealing their form.

Relevance to Plaza Oriental: The archaeological ground surface around the base of the aqueduct likewise requires that intervention "touch as little as possible." Fehn's hovering ramp provides a direct model for how to organize people's approach to and viewing of the base without disturbing the remains: the access system may be lifted as a

whole clear of the ground, touching it lightly by point supports, so that the added walkways and platforms become removable contemporary components rather than a permanent covering or rewriting of the archaeological stratum.

5.3.2 The Musealization of the Archaeological Site at Praça Nova do Castelo de São Jorge, Lisbon (Praça Nova do Castelo de São Jorge, Lisbon)

Architect: João Luís Carrilho da Graça (with Global / João Gomes da Silva, landscape)

Completed: 2008–2010



Figure 5-9 Entrance Design of the Building



Figure 5-10 Material Selection

Source: <https://www.archdaily.com/89460/musealization-of-the-archaeological-site-of-praca-nova-of-sao-jorge-castle-jlca-arquitectos>

This site is the earliest known place of human settlement in Lisbon, having, since its excavation in 1996, superimposed remains of multiple periods including the Roman, Islamic, and Iron Age. Carrilho da Graça's foremost gesture is to define the edge of the site with a "precise incision" of corten steel, which both accommodates access and, at a higher level, provides a vantage point overlooking the whole site. Having descended into the site, he protected the existing mosaic paving with a hovering structure whose underside is covered with black mirror, allowing the viewer to see the vertical reflection

of the paving from above; for the fragile remains of eleventh-century Islamic dwellings, he made a speculative spatial reconstruction with abstract and restrained volumes, revealing their original layout while protecting them.

Relevance to Plaza Oriental: This case is the closest of the three to the present design in geography and heritage stratigraphy—located likewise in the Iberian Peninsula and facing likewise a multiply superimposed archaeological ground surface. Its method of unifying the boundary, protective, and guidance components with a single material (corten steel) provides a model for Plaza Oriental's control of the number of intervention materials and the avoidance of a hybrid vocabulary of components on the ground surface; its "precise incision"—style recognizable joint also responds to Chapter 4's requirement that intervention must be recognizable without resorting to pastiche.

5.3.3 Kolumba Museum, Cologne (Kolumba Museum, Cologne)

Architect: Peter Zumthor

Completed: opened 2007 (competition 2002, construction begun 2003)

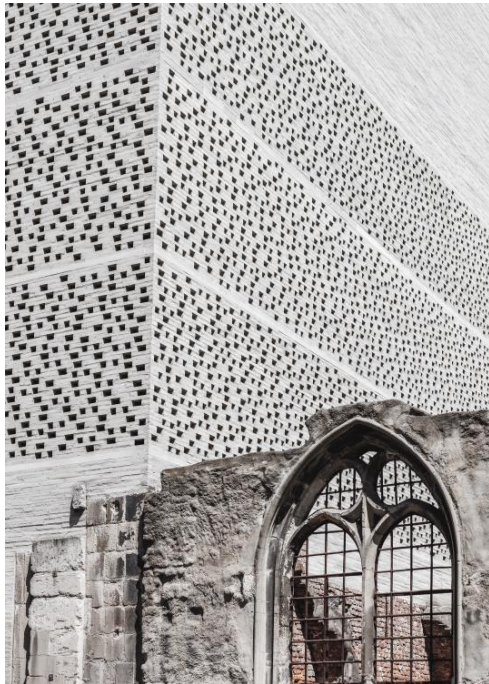


Figure 5-11 Material Contrast between Old and New Architecture



Figure 5-12 Spatial Configuration before the Entrance

Source: <https://www.archdaily.com/72192/kolumba-museum-peter-zumthor>

The extraction in this case is anchored to its ground-floor archaeological hall and its logic of material and joint, rather than to its gallery mass. This hall preserves in situ the

remains of a Roman settlement, the foundations of a Gothic church, and a chapel of 1950, the three superimposed and coexisting. Zumthor raised a "skin" of perforated custom long brick (the "Kolumba brick") up from above the ruins, drawing old stone, tuff, and new brick into a single "architectural continuum," the new masonry joining the old walls without imitating their form. The upper gallery is carried on slender columns that touch the archaeological stratum lightly, like needles; the ground floor, with a raised floor and a hovering walkway, lifts the load clear of the remains, so that the viewer may pass over it and overlook the excavation surface. Its materials are judiciously reduced to brick, plaster, mortar, and terrazzo, relying chiefly on natural light and avoiding artificial lighting as far as possible, the joints handled with flush mortar lines and slender metal trim.

Relevance to Plaza Oriental: Kolumba demonstrates a mode of intervention: weaving new components into existing remains with a restrained single material and a recognizable joint without resorting to pastiche. It should be noted that this case is relatively large in mass, and it is cited here only with respect to the low-intervention operations of its ground-floor archaeological hall; its gallery mass lies outside the scope of extraction under this perspective.

5.4 Public Space Renewal and Everyday Use in Heritage Contexts

This section enters the third analytical perspective. Public life refers to the attribute of public space as a setting for residents' everyday activity; in the heritage context, this attribute is often eroded by musealization and touristification, reducing the square to a tourist backdrop rather than a usable everyday place.

This perspective corresponds directly to the question posed in Section 4.5—"for whom does the historic city exist"—and takes up the social stance of this study, which regards musealization and touristification as dynamics that can be regulated.

5.4.1 Plaza de Agustín Lara, Lavapiés, Madrid (Plaza de Agustín Lara, Lavapiés, Madrid)

Architect: José Ignacio Linazasoro (collaborator José María García del Monte)

Completed: 2001



Figure 5-13 Square and Ramp Design

Source: <https://lacasadelaarquitectura.es/recurso/plaza-de-agustin-lara-en-lavapiés/b0e7bf31-b48d-40ed-bf06-ae30765fae50>

The core gesture of this case is to reclaim the ground from motor traffic and return it to residents' everyday life. The design buries a four-story parking structure underground, spanning two levels of difference in level, and concentrates the ramp and stairs on the Mesón de Paredes street side, thereby liberating the surface of the square in its entirety. The ground organizes everyday activity through material zoning: granite for the circulation zone, concrete paving for the planting zone, and a giant rhombic paving of Portuguese black-and-white stone for the central space. The north side of the square serves as the forecourt of the Escuelas Pías cultural center and resolves the difference in level between Mesón de Paredes street and the original square.

Relevance to Plaza Oriental: The context of Lavapiés is highly isomorphic with the present design—the quarter is now one of the best known to the touring public, and this layer of tourist imagery precisely conceals its decline in matters of public order and

society. This responds directly to Plaza Oriental's conflict between musealization and livability, between traffic and the everyday. Its method of placing parking underground to release the surface provides a direct model for the present design's de-motorization around the aqueduct and its return of the ground to residents, connecting with the surface traffic release of Section 4.3 and the "for whom" of Section 4.5.

5.4.2 Plaza de los Amantes, Teruel (Plaza de los Amantes, Teruel)

Architect: José Ignacio Linazasoro and Ricardo Sánchez (Linazasoro & Sánchez)

Completed: 2014



Figure 5-14 Relationship between the Steps and the Square

Source: <https://www.archdaily.com/782896/teruel-lovers-square-jose-ignacio-linazasoro>

The site is a small, markedly stepped space dominated by the tower of San Pedro. The design resolves the square's different levels with a monumental staircase; the staircase and a monumental fountain, serving as a basamento, link the two levels of the square and connect the path from the square through to Matías Abad street. Its materials are deeply rooted in the locality: Calatorao gray stone for the paving and steps, Teruel travertine for the benches and railings, while the ceramic backdrop of the fountain echoes in color the Mudéjar ceramic ornament of the tower; the geometry of the paving also gathers rainwater to a specially designed stone drain at the center. Lighting is one of the themes most worked upon in the project: the design avoids visible lighting elements as far as possible, with most of the added fixtures using not direct light but indirect light, hidden beneath the steps, the benches, and the joists of the porch.

Relevance to Plaza Oriental: This case responds directly to the difference in level between Calle Gascos and the square—one of the tensions of Section 4.3—and also to the requirements for material and lighting control of Section 4.4, connecting with the material and paving compatibility and the water system and infrastructural memory of Chapter 6. Its hidden indirect lighting may in particular serve as a precedent supporting the simplification of vertical lighting elements. It should be noted that the material and lighting operations of this case partly cross into the domain of the second perspective, which is consistent with the premise that "a perspective is a dimension and not a drawer," hence one case serving two uses.

5.5 Design Implications for the Oriental Plaza

This section concludes the chapter and establishes its transition to the design chapter. Rather than restating the preceding case analyses, it consolidates the design operations drawn from the precedents into a set of principles that can be directly referred to in Chapter 6. Although the cases were examined through three perspectives—sequence, low intervention, and public life—their lessons often overlap. This convergence indicates that these perspectives are not separate categories, but interrelated dimensions of the same design problem. The following four principles therefore define a strategic framework for the intervention at Plaza Oriental. They clarify the conflicts addressed on site, respond to the directives established in Chapter 4, and provide the operative basis for the design proposal. The concrete form, scale, and placement of the intervention will be developed in Chapter 6, while broader generalizations will be reserved for the Conclusion.

5.5.1 Choreographing Approach, Viewing, and Sequence through Section and Level

The precedents show that heritage interpretation does not require the immediate exposure of the monument. It can instead be constructed through movement, sectional variation, and controlled views. Changes in level, passages, stairs, and cantilevered elements can guide visitors without relying on excessive signage, while also creating successive moments of visual disclosure and pause. For Plaza Oriental, this suggests that the approach to the aqueduct should not be treated as a single panoramic encounter. It should be organized as a sequence of views, sectional paths, and concluding nodes of pause, transforming the existing level difference into an active device for movement and viewing.

5.5.2 Separating Flows and De-motorizing the Ground

Several precedents demonstrate that reclaiming ground space from vehicles is a prerequisite for restoring the everyday use of public space. By relocating parking and circulation either underground or to the periphery, the surface can be returned to pedestrians and residents. At the same time, the separation of tourist movement and daily circulation allows different users to share the same site without direct conflict. For Plaza Oriental, this principle requires the de-motorization of the aqueduct's immediate surroundings, the return of the ground plane to everyday public use, and the organization of distinct but connected flows for heritage viewing and local life.

5.5.3 The Acceptable Envelope: Light Touch, Single Material, Restrained Lighting

On archaeological and historically sensitive ground, intervention gains legitimacy not through formal prominence, but through restraint. The precedents suggest three related criteria. First, new elements should touch the ground lightly, remain structurally reversible, and avoid unnecessary disturbance to existing remains. Second, materials and joints should be limited, legible, and contemporary, establishing continuity without imitation. Third, lighting and technical facilities should be integrated discreetly, preferably through concealed or indirect systems. For Plaza Oriental, intervention around the base of the aqueduct should therefore remain within an acceptable envelope: lightly touching the ground, using a restrained material system, and integrating facilities without visual competition with the monument.

5.5.4 Making Buried and Infrastructural Memory Legible

Buried history does not need to be fully excavated or reconstructed in historicist form in order to become legible. The precedents show that paving geometry, light bands, water traces, and partial exposure can reveal absent or hidden historical layers while preserving the continuity of everyday use. This principle is especially relevant to the aqueduct, whose value is inseparable from its original infrastructural function as a water-supply system. For Plaza Oriental, the design should therefore make infrastructural memory readable through surface operations such as paving, lighting, and water collection, without resorting to excavation or pastiche. In this way, heritage interpretation, everyday occupation, and the memory of water infrastructure can be integrated within the same ground.

Together, these four principles define the operative framework delivered by this

chapter to the design proposal. They do not prescribe a fixed scheme, but establish the range within which design decisions may be made: where intervention is appropriate, what type of intervention is acceptable, and through which material and spatial means it should be developed. Chapter 6 will translate these principles into concrete form, scale, and placement, while each design decision may be traced back to the precedent studies and the policy directives discussed in Chapter 4.

Chapter 6 Design Project: Translating Heritage, Tourism and Daily Life into Space

6.1 Design Objective: From Monumental Forecourt to Everyday Public Space

The task of Chapter 6 is to translate the cluster of design questions read out from between policy and precedent in the two preceding chapters into a concrete spatial proposal. Within the framework of PEAHIS and HUL, Chapter 4 identified the four conflicts borne by Plaza Oriental—the safeguarding of heritage, tourist pressure, traffic accessibility, and residents' everyday life; Chapter 5, in turn, converged the design operations extracted from nine precedents into four citable principles. On this basis, the chapter generates for Plaza Oriental a design that can respond to these conflicts simultaneously. As the opening of the chapter, this section first establishes the core objective that runs throughout the proposal—to return Plaza Oriental from a monumental forecourt of the aqueduct to a public space that carries the everyday life of the community.

This objective is advanced in response to a spatial condition already fixed in the present state of Plaza Oriental. The extensive demolitions of the 1960s left, on the aqueduct side, a large-scale open space lacking any active functional definition, while the aqueduct, as the most dominant visual element of the site, further reduces this space, in perception, to the backdrop of the heritage (Figure 4.3). The direct consequence is the homogenization of the mode of use: the tourist sightseeing route and the everyday movement paths of local residents are almost entirely separate, and for most of the time the square exists merely as a place for tourist photography with the aqueduct as a backdrop, lacking any interface of use capable of supporting the everyday life of the community. Under a tourism–residence ratio in which roughly one million visitors are received annually while the permanent population is only about thirteen thousand, this condition is in essence a ceding of public space to the gaze of tourists rather than to the life of residents.

The objective of this design is precisely to reverse this ceding. To move from a

monumental forecourt to an everyday public space is not to weaken the heritage status of the aqueduct, but, while maintaining its visual dominance, to reinfuse the square with the everyday attributes that allow residents to pause, pass through, and gather, so that everyday activity may embed itself naturally within the heritage setting.

As a historical reference, this objective may be traced to the original character of the forum of the ancient Roman city as a public core in which commerce, politics, culture, and everyday social life took place in mixture; as a methodological basis, what it implements is the central claim of the HUL methodology that the living use of heritage space must rest upon real social life. Both have already been argued in the preceding chapters, respectively, and are invoked here only as the historical and theoretical anchors of the objective, without further elaboration.

To translate this objective into an operable design, the chapter proceeds in turn according to the four principles established in Chapter 5, with each section taking up one set of conflicts. Following the establishment of the objective in this section, 6.2 takes the reorganization of the urban threshold as its overarching theme, and, through the overall reorganization of the traffic system and limited architectural intervention, completes the enclosing edge long lacking in the square, responding to the tension between the safeguarding of heritage and traffic accessibility; 6.3 treats movement, and, through demotorization, pedestrian continuity, and the choreography of the arrival sequence, converts traffic pressure into the continuity of walking and the temporal unfolding of heritage perception, responding to tourist pressure and traffic accessibility; 6.4 treats place, and, through the elasticity of the square system, carries the coexistence of residents' everyday life and tourist publicness, responding to tourist pressure and residents' everyday life; 6.5 concludes at the detail of the ground level, and, through the restrained handling of material, paving, the water system, and vegetation, rebuilds spatial order within the limits of acceptable intervention and renders the infrastructural memory of water conveyance legible once again, responding to the safeguarding of heritage and residents' everyday life. It should be noted that this section establishes only the objective; the concrete spatial form, scale, and placement will be generated in the subsequent sections, while any judgment that goes beyond this site and may be extended to the historic city in general is left for the Conclusion to handle.

6.2 Overall Strategy: Reorganizing the Urban Threshold

This section is the overarching section of the chapter. Having established the objective of moving from a monumental forecourt to an everyday public space, the proposal must first answer, at the urban scale, a question that precedes any place-specific design: what role Plaza Oriental actually plays in the spatial structure of the historic urban area. The analysis of Chapter 4 has shown that the square has long been treated as a transfer node of north–south urban traffic and the terminus of the tourist route, and this dual positioning as "terminus" is precisely the structural root of the loss of its everyday publicness. On this basis, the section proposes the overall strategy—to reorganize Plaza Oriental from a terminus of traffic and tourism into an urban threshold and spatial converter connecting the old town core, the wall-edge zone, and the open space to the east. This reorganization unfolds at two scales simultaneously: the reorganization of the traffic system at the urban scale, and the completion of the boundary at the site scale.

At the urban scale, the proposal systematically reorganizes the motor-vehicle system of the historic urban area, its core logic being to relieve motor-vehicle volume from the historic core toward the periphery as far as possible. The proposal directs the city's external driving routes beyond the boundary of the historic urban area, forming a bypass loop along the urban periphery, and provides new parking at key peripheral nodes so as to take up the vehicular pressure that would otherwise penetrate the historic core. On this basis, the square spaces and public corridors within the historic urban area are clearly designated as motor-vehicle exclusion zones, and the existing route crossing the square is downgraded to an emergency-only lane (indicated by a purple dashed line in the site plan), activated only in emergency conditions. This adjustment severs the direct entry of motor vehicles into the core of the square, but does not aim at the absolute exclusion of traffic; rather, on the premise of guaranteeing the accessibility of necessary rescue and service, it redivides the priority of different modes of traffic within the historic urban area.

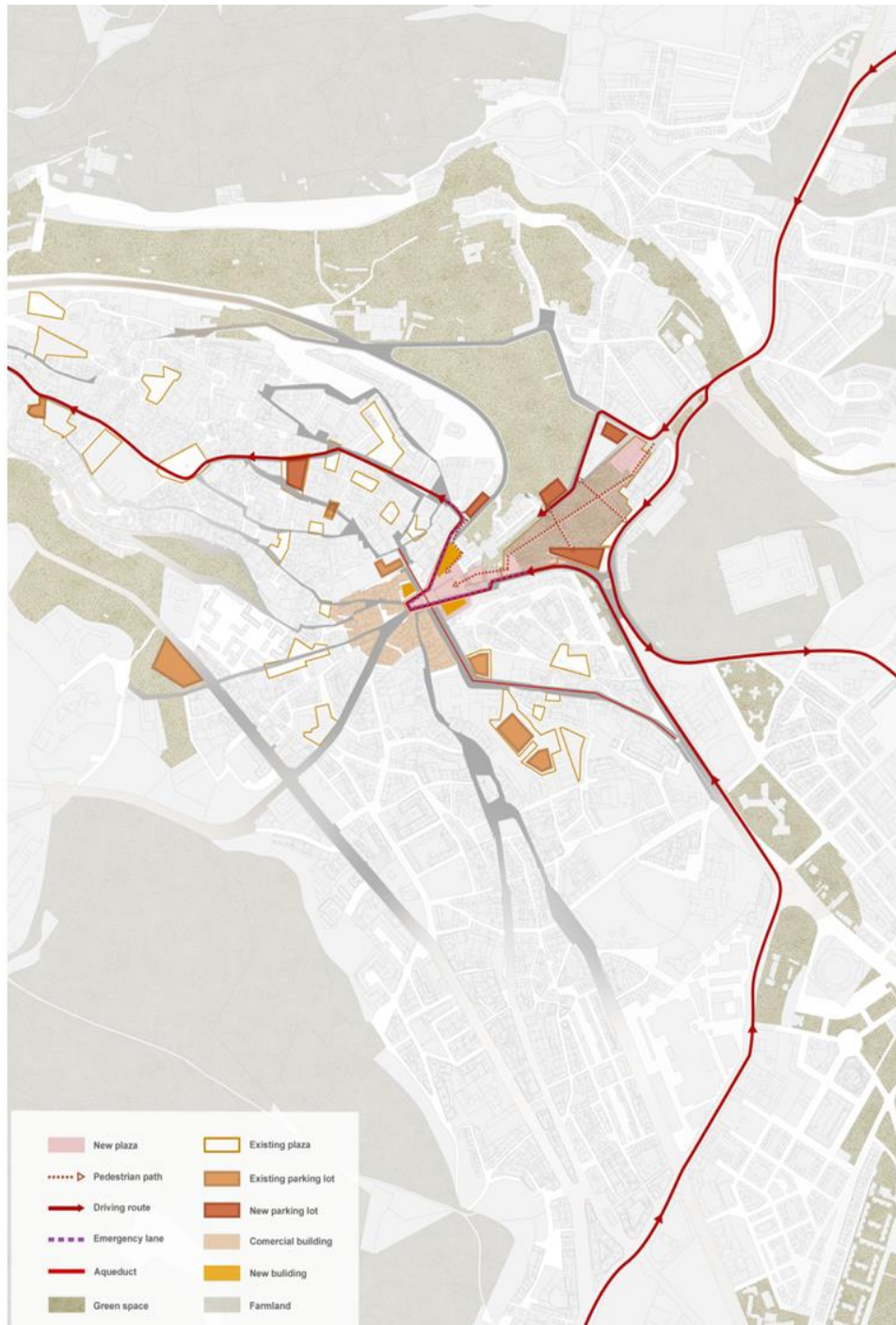


Figure 6-1 Site Analysis

As regards its institutional basis, PEAHIS's authorization of the urban regeneration action for the Calle Gascos–Plaza Oriental area (AA 8.01) explicitly lists the restoration of the historic traffic structure and the reestablishment of this area's spatial connection with the urban core as objectives of intervention; the above traffic reorganization is precisely the direct spatial response to this institutional authorization, and also

implements the pedestrianization objective for the aqueduct's surroundings established in PEAHIS's first strategic axis.

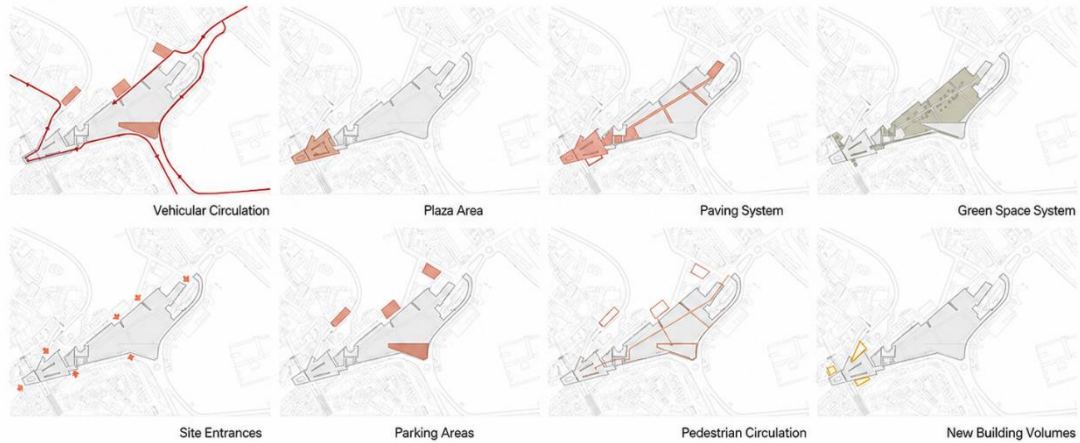


Figure 6-2 Post-Construction Site Analysis



Figure 6-3 Plan 1:1000

At the site scale, the proposal completes the boundary of Plaza Oriental through limited architectural intervention. As the site plan shows, the two new building volumes added to the north and south complete the long-lacking enclosing edge of Plaza Oriental, their orientation precisely aligned with the axial direction of the existing built interface on the west side of Plaza del Azoguejo, so that the two squares on either side of the

aqueduct together constitute, in plan, a unified trapezoidal spatial whole traversed by the aqueduct as its central axis.

The significance of this treatment is twofold. First, it ends, with a clear geometric order, the unanchored condition long formed at Plaza Oriental by the absence of a boundary, and re-stitches, at the level of visual fabric, the two squares—historically interrelated yet forcibly severed by motor traffic in the 1960s—into a continuous urban whole. This responds, in a contemporary spatial language, to the structural role of the aqueduct in weaving the city together within the first historical stratum, so that the square is no longer the terminus of tourist flows but becomes once again an intermediate node in the city's spatial sequence. Second, the new volumes are not arbitrarily inserted as independent objects, but are placed at positions of missing boundary, broken interface, and converging flows, so that limited intervention performs the triple role of completing enclosure, filtering space, and providing public service at once. It is worth emphasizing that this intervention is strictly constrained within the limits of acceptable intervention defined in Chapter 4: the proposal does not take the reorganization of urban form or the introduction of large-volume buildings as a premise, but takes the overall legibility of the historic environmental fabric and the visual continuity of the aqueduct landscape as its basic boundary; its volume and type are governed by the AMB and NET rules, and the portions immediately adjacent to the aqueduct itself must additionally observe the requirements of the INT grade.

The unified geometry established by the completion of the boundary further radiates outward into the directional structure of Plaza Oriental as a spatial converter. The site plan reads clearly that the design axes emanating from the square itself connect directly with the traditional street network within the historic urban area: to the northwest, the axis extends to the foot of the wall and the historic passage of the San Justo quarter; to the southeast, the axis, through the continuity of the paving fabric, guides the pedestrian flow in its transition toward the newly established urban park corridor; to the north, the square forms a direct pedestrian connection with the Walled Enclosure (Recinto Amurallado) through the vertical stitching of Calle Gascos. Plaza Oriental thereby assumes no longer merely a place-specific function of pausing, but a function of directional conversion and flow distribution among the old town core, the wall-edge zone, and the open space to the east. This radiating axial structure is both the implementation of the objective of

reestablishing spatial connection authorized by AA 8.01, and, within the unified geometry crossing the aqueduct, the prior establishment of the sectional and level choreography developed in the subsequent sections.

As the overarching section, what this section establishes is the overall spatial framework of the proposal, and the three subsystems under its name will be developed separately in the subsequent sections: the movement system—including the further relief of traffic, pedestrian continuity, and the choreography of the arrival sequence—will be treated in 6.3; the functional organization of the square as an everyday place will be treated in 6.4; and the ground-level detail supporting these structures, including material, paving, the water system, and vegetation, is concluded in 6.5. At the same time, the open space system linking the continuous green space to the north and east is likewise established at the level of the site plan: the square performs the function of gathering and conversion, the pedestrian corridor performs the function of organization and connection, and the green space performs the function of buffering, unfolding, and landscape protection. The three together constitute a composite open space system, providing an overarching spatial order for the concrete design of the subsequent sections.

6.3 Movement: Pedestrian Continuity and the Arrival Sequence

If 6.2 established, at the two scales of city and site, the static spatial framework of Plaza Oriental as a threshold, then what this section treats is the movement within that framework. The core proposition of this section is: to convert traffic organization itself into the quality of public space. In the historic urban area, movement involves both the redivision of priority between motor vehicles and pedestrians and the manner of people's approach to heritage. The former concerns whether the square can be liberated from traffic pressure and returned to walking; the latter concerns in what manner the aqueduct, the vehicle of this Outstanding Universal Value, should enter people's perception. On this basis the section proceeds at two levels: pedestrian continuity after de-motorization, and the sequence of visual approach to the aqueduct from the periphery. The two are not independent of each other but the two ends of one and the same pedestrian path—the former resolves "how to come," the latter "how to view." At the level of de-motorization

and pedestrian continuity, this section takes up the traffic reorganization established in 6.2 and further treats the pedestrian organization within the square. Once motor vehicles are intercepted at the periphery by the bypass loop and the parking structures, the core zone of the historic urban area can be integrated, along the line of the aqueduct, into a principal pedestrian axis with the new and existing squares as nodes and the pedestrian path as its connecting thread. Within this principal axis, the proposal retains the gentle ground passage that runs through the square area between Calle San Juan and Avenida Padre Claret, and uniformly rehabilitates its paving material and width, so that in the everyday condition it merges into the overall pedestrian space of the square. This passage serves pedestrian use only under normal conditions, but the design of its alignment and the load-bearing standard of its surface preserves the physical conditions for the rapid passage of emergency vehicles such as fire and rescue in emergency conditions. The passage thereby becomes a foundational public interface combining the triple function of everyday walking, spatial integration, b emergency access, allowing the square to maintain pedestrian continuity without sacrificing the necessary rescue accessibility. This treatment directly implements the conversion of traffic organization into the quality of public space advocated by Principle P2 of Chapter 5 (separating flows and de-motorizing the ground), so that de-motorization does not stop at the exclusion of vehicles but becomes a redistribution of the right to use the surface. The arrival sequence, in turn, extends the organization of movement from plan to section and time. The proposal takes the east–west urban park corridor as the principal path of approach to the aqueduct: the pedestrian route sets out from the peripheral parking node, advances uphill along the corridor, forms a complete sequence of visual approach in the course of nearing the aqueduct, and finally merges into the core public space sequence constituted by Plaza Oriental and Plaza del Azoguejo.



Figure 6-4 Distant View of the Aqueduct from the Urban Walkway

This corridor, converted from an existing road, transforms a long uphill path into a pedestrian sequence space with several rest-platform nodes; the placement of its multiple platforms is not merely for functional transfer needs but carries a clear scenographic intent: as the walker ascends the slope from east to west, the aqueduct unfolds, due west along the corridor axis, from far to near and from small to large. In this sequence, the timber paving weakens the traffic character of the traditional urban road with a continuous, gentle interface; the broad pedestrian dimension affords the possibility of pausing, conversing, and slow walking; and the grass slopes and sparse woodland on either side participate in constructing a temporal path of approach by controlling the opening and closing of sightlines and slowing the rhythm of the heritage's appearance. The aqueduct thereby ceases to be an abrupt visual encounter and becomes a spatial event completed progressively as walking advances.

The choreography of this arrival sequence is precisely the direct implementation, on this site, of Principle P1 of Chapter 5 (choreographing approach, viewing, and sequence through section and level). Its essence is that people's approach to the aqueduct is not handled as a panoramic, instantaneous exposure but disassembled into a controlled sequence of visual fields and a sectional approach path, so that the site's vertical ascent is converted into an active choreography of viewing and movement. Methodologically, it

transforms heritage perception from static viewing into a dynamic temporal unfolding, making the arrival experience of the aqueduct a designable spatial event rather than the mere reaching of a destination—this logic of pedestrian narrative responds at the same time to the requirement of Principle One of Chapter 4 (taking the restoration of the visual corridor as the priority point of intervention) to rebuild the site's sense of spatial order and the hierarchical relationship of the aqueduct's visual corridor without introducing new building volumes. The parking structure placed at the end of the corridor (marked by a red arrow in the site plan) intercepts the motor-vehicle flow before it enters the square area, so that the eastern corridor performs at once the dual role of organizing the pedestrian approach and of transfer and flow-filtering at the edge of the historic urban area.

Beyond the arrival sequence, the movement design must also resolve the square's own vertical rupture—this is the core object of intervention identified by Principle Three of Chapter 4 (repairing the spatial rupture between the site and the surrounding fabric through the stitching of streets). The long-standing absence of any systematic vertical connection between Calle Gascos and the main plane of Plaza Oriental has reduced Calle Gascos to a forgotten backside of the city, greatly incommensurate with the World Heritage status it faces. The proposal concentrates several elevator nodes in the level-transition zone between the two, so as to achieve the vertical connection between Calle Gascos and the square. In the transitional zone of the elevator nodes, the proposal further sets a community park lower than the main plane of the square: this park, with an open plan configuration and vegetation arrangement, ensures ample natural light and avoids the sunken space degenerating into an enclosed, dark zone; while providing nearby residents with a place for everyday repose, it sets them relatively apart from the principal tourist route yet remains visually connected with the square as a whole. Vertical stitching thereby does not stop at resolving the accessibility of passage but, through the operation of the section, reserves for the residential quarter an interface of everyday life that is separated from, yet not isolated from, the tourist flow—the everyday function of this interface will be further developed in 6.4, while this section establishes only its movement significance as level-transition and flow separation.

In sum, the movement organized by this section begins from de-motorization at the periphery, passes through the visual approach sequence of the corridor, and ends in the

vertical stitching within the square, constituting a continuous path that enters the core from the edge and transitions from open landscape to high-density historic space. This path completes, in plan, the separation-yet-interweaving of the tourist flow and residents' everyday life, and converts, in section, the site's ascent and difference in level into a temporal choreography of heritage perception—the former implementing P2 and Principle Three of Chapter 4, the latter implementing P1 and Principle One of Chapter 4. Movement thereby ceases to be a traffic problem awaiting solution and becomes a shared vehicle of the quality of public space and the heritage narrative, and establishes the precondition of entry and pausing for the design of the square as a place developed in 6.4.

6.4 Plaza System and Everyday Activities

After arrival at the square by way of the movement path organized in 6.3, the next question the proposal must answer is for whom this re-enclosed, re-connected-to-the-pedestrian-network space is actually used, and in what manner it is used. This section thus turns from movement to pausing, and treats the functional organization of Plaza Oriental as an everyday place. Its core proposition takes up the "for whom" dimension of Principle P2 of Chapter 5 (separating flows and de-motorizing the ground): the square should not continue its single function as a backdrop for tourist photography but should be restored as an elastic urban place capable of carrying residents' everyday life, so that everyday activity may embed itself naturally within the heritage setting. This proposition also implements the method established by Principle Two of Chapter 4 (activating residents' everyday use through the insertion of functional nodes)—whether minimum intervention can be effective depends on whether the selection of functional nodes accurately targets the core disorder of the site, namely the covering-over of residents' spatial need for everyday use by the single function of tourist sightseeing.

The elasticity of the square system derives, first of all, from the openness of its spatial structure itself. The proposal does not preset a single mode of use for the square, but provides a convertible activity surface through continuous paving, and constitutes, with the steps on the south side, the building forecourt on the north side, the water-channel system, and the sunken community park together, a number of interfaces and nodes that can be re-occupied by different activities. It is precisely this weakly defined spatial structure that allows the square to carry multiple forms of public life along different

temporal dimensions. At the level of concrete operation, the square can present three typical states of use, among which alternation in time substitutes for separation in space, thereby achieving reversible switching without disrupting the overall form of the square.



Figure 6-5 Aerial View of the Square: Everyday Wandering

The first is the everyday-wandering state. On ordinary days without organized activity, the square takes open pedestrian space as its basic form, the water-channel system within the paving fabric and the scattered trees forming natural nodes of pausing, while the cascading water steps and the low-level community park provide places of repose for nearby residents. This state is dominated by low-density, non-purposive everyday use, open at the same time to the free occupation of local residents and visiting tourists, corresponding to the basic attribute of the square as a "continuous site": through paving, planting, and the organization of differences in level, the space forms a weakly defined place where one may pause, pass through, and briefly stop, so that residents' everyday activity may embed itself naturally within the heritage setting. This state is precisely the continuation, within the square as a whole, of the everyday interface of the sunken community park established at the end of 6.3—residents' everyday use here is separated from, yet not isolated from, the tourist route.



Figure 6-6 Aerial View of the Square: Market Scene

The second is the market state. The broad paved plane of the square and its clear axial direction provide ideal spatial conditions for the arrangement of a temporary market: the stalls unfold in double rows along the central axis of the square, extending from the eastern end to the foot of the aqueduct, forming a market corridor with the ancient Roman structure as its backdrop. This mode of use carries a marked historical echo—Plaza del Azoguejo was historically defined, in functional terms, by the small market at the foot of the aqueduct and was the traditional center of Segovia's extramural commercial life; the present proposal reactivates this historic tradition of commercial public life in the eastern square in the form of a contemporary market, so that the market function of the squares on either side of the aqueduct forms a dialogue along the two dimensions of space and history. In spatial organization, the market makes a temporary occupation by means of the existing axial order, and can occur periodically without disrupting the overall form of the square, allowing the square to achieve reversible switching between an open site and organized use.



Figure 6-7 Aerial View of the Square: Performance and Gathering

The third is the performance-and-assembly state. The steps on the south side of the square have a natural grandstand attribute in functional terms, and can be converted, without temporary construction, into an open-air performance space accommodating a considerable scale of audience, while the core zone of the square becomes the stage for performance and assembly. At dusk, crowds gather between the steps and the square, the arcaded silhouette of the aqueduct forming a magnificent backdrop interface in the twilight, lending this contemporary place of assembly a strong sense of historical depth. This state further highlights the interface potential of the square, drawing the historic heritage into the spatial composition of public activity rather than leaving it to stand in isolation merely as an object of viewing.

The juxtaposition and switching of the three states of use together point to the core intent of this section at the level of functional programming: to restore to Plaza Oriental the original functional attribute of the forum of the ancient Roman city in urban life—that is, as the urban public core in which commercial, political, cultural, and everyday social activity took place in mixture. The ancient Roman forum was not a space dedicated to a single function but a comprehensive vehicle of urban public life, its spatial elasticity allowing public activities of different natures to alternate in time rather than be separated in space. To rebuild this elastic quality of public space directly beneath the aqueduct, this

ancient Roman engineering structure, is not only a functional response to the historical memory of the site but also the direct spatial practice of the central claim of the HUL methodology that the living use of heritage space must rest upon real social life (the arguments for the forum and HUL have already appeared separately in the preceding chapters; here they serve only as the conclusion of the functional intent).



Figure 6-8 Relationship between the North-Side Building and the Square

Beyond the elastic use of the square, this section must further explain the functional positioning of the two new volumes to the north and south—they are precisely the functional nodes inserted into the square in the sense of Principle Two of Chapter 4, providing a lasting supporting interface for everyday use through limited architectural intervention. The northern boundary building carries a combination of cultural-service functions oriented toward the visiting public, including a souvenir shop, a small lecture hall, and spaces for leisure and exchange, possessing the basic conditions for hosting small-scale cultural activities and academic exchange. This combination of functions deliberately seeks a balance between tourist consumption and the dissemination of knowledge, endowing the building with a degree of community public attribute, so that the local culture may obtain a spatial vehicle for exchange and transmission. The building's façade adopts a transparent glass interface, so that interior users may

continuously perceive the historical presence of the aqueduct from within the building, while at the same time presenting the interior activity openly toward the square, forming a visual relationship of inward and outward bidirectional activation.



Figure 6-9 Interior of the North-Side Building

Looking from the interior toward the square, the highly transparent interface organizes the interior activity, the forecourt gray space, and the main body of the square into a continuous relationship of viewing and use: the large expanse of floor-to-ceiling glass does not reduce the aqueduct to a backdrop landscape for an interior space of consumption but, through a low-reflection, weakly partitioned treatment of the interface, brings the square paving, the rhythm of the colonnade, and the distant arcaded elevation together into the interior field of view, forming a composition of depth that unfolds from near to far, so that pausing and exchange within the building remain always within a continuous perception of the heritage setting.



Figure 6-10 Leisure Space on the South Side

The functional positioning of the southern boundary building, in turn, differs from the interior cultural-service space on the north side, taking a stepped cascading-water installation as its principal element of spatial organization and as a functional interface. Unlike the northern building, which intervenes in the square through interior activity and the façade interface, the role of the southern boundary is closer to a topographized public structure: it carries activity not in enclosed space but through a composite interface where one may pause, view, and pass through, its steps' grandstand attribute having already been put to use in the aforementioned performance-and-assembly state. It should be noted that the southern cascading water is at the same time a component of the water-system narrative running through the square, bearing the role of evoking the memory of the aqueduct's hydraulic function; this dimension involves the infrastructural memory and material language of the square and will be developed together with the square's water-channel system in 6.5, while this section establishes only its place function as an interface for pausing and viewing.

In sum, this section, through the elastic switching of the three states of use and the insertion of the two functional nodes to the north and south, liberates Plaza Oriental from the single function of tourist sightseeing and restores it as an elastic place carrying residents' everyday life. The three states accommodate, through alternation in time, the

multiple public life of the everyday, the commercial, and the cultural, while the two volumes provide a lasting supporting interface for these activities through limited intervention—the former implementing P2's claim regarding "for whom," the latter implementing the functional-node insertion method of Principle Two of Chapter 4. The square thereby completes the transformation from backdrop to place, and establishes the functional and behavioral precondition for the ground-level detail developed in 6.5—the paving, water system, and vegetation that support all of the above activities.

6.5 Ground Surface: Materials, Pavement, Vegetation and Environmental Comfort

This section is the chapter's concluding section on detail, treating in unified terms the entire ground level of Plaza Oriental. The preceding three sections—from the reorganization of the threshold at the urban scale, through the organization of movement, to the functional programming of the square as an elastic place—have established the overall spatial framework and modes of use of the proposal; the material basis that supports all of the above activities—paving, the water system, and vegetation—remains to be specified in detail. The core proposition of this section is: without relying on intervention in the vertical plane, to achieve the dual construction of spatial order and the direction of heritage perception through the organization of the material, water route, and planting of the horizontal plane, and to keep the new intervention always in a low-intensity, recognizable, non-confrontational posture, so that the aqueduct retains its dominant background status. In this respect, the ground level performs two tasks at once—the first being the restraint of intervention required by Principle P3 of Chapter 5 (the acceptable envelope: light touch, single material, restrained lighting), the second being the legibility of memory required by Principle P4 (making buried and infrastructural memory legible); the two unfold superimposed upon the same horizontal interface. The following explains in turn the three layers of paving, water system, and vegetation, and concludes with the viewing mechanism jointly constructed by all three.

At the level of paving, the proposal takes light-colored sandstone as its base material and organizes the internal spatial hierarchy of the site through variations in color difference, material, and surface texture, constituting a visual language system with a

directional guiding function.

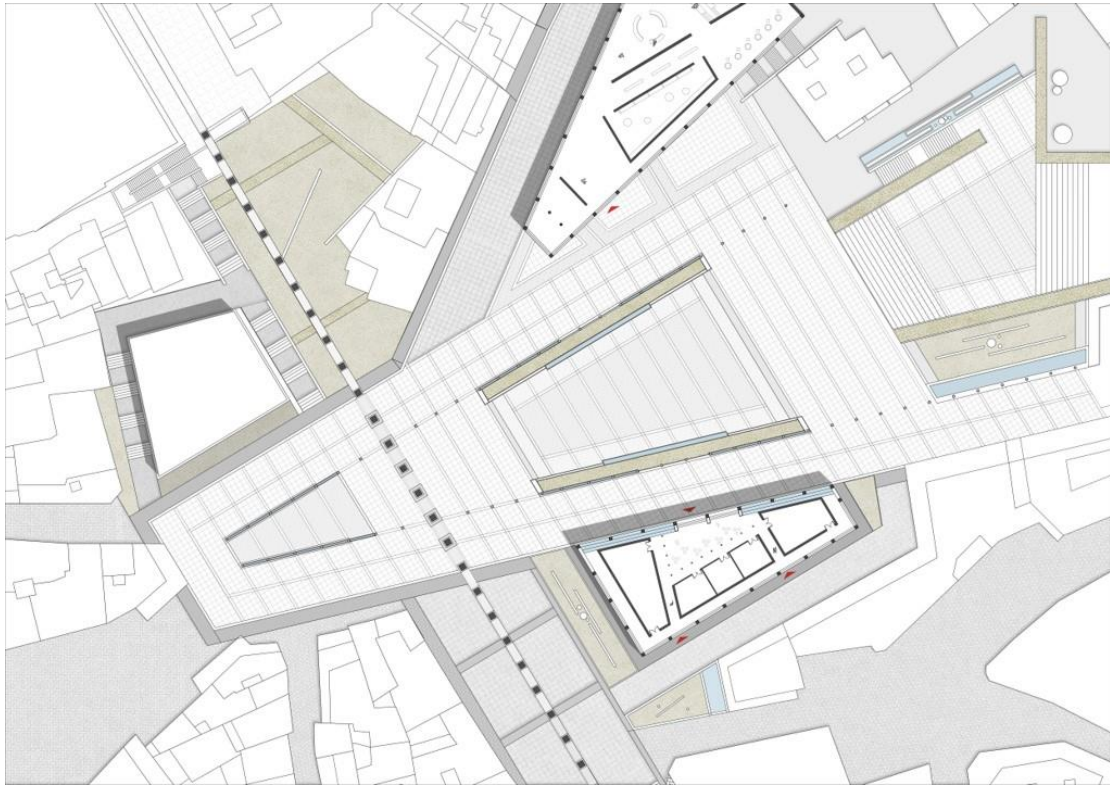


Figure 6-11 General Plan of the Square: Paving Design

Its language may be divided into three levels. The first is the homogeneous principal paving: the main body of the square uses local sandstone ashlar, with a modular grid as the base unit, its warm beige tone forming a continuity of color in echo with the natural stone color of the aqueduct's granite, drawing, at the visual level, the square paving and the aqueduct itself into one and the same color-temperature system. The second is the inset dark lines: upon the principal paving, the proposal introduces stone lines of a slightly deeper tone as directional elements, arranged extending along the geometric axes of the square. As the paving detail shows, these dark thin lines are not ornament but bear three superimposed spatial functions—implicitly delimiting the boundaries of use zones by means of visual guidance rather than physical partition, thereby maintaining the barrier-free continuity of the square; reinforcing the visual axis along a specific direction, naturally guiding the walker's line of sight toward the direction directly facing the arcade of the aqueduct; and, through the geometric course of the lines, suggesting the alignment relationship between the spatial layout of the square and the axis of the aqueduct. The third is the historical-trace marking band: in the area where the original footing of the

aqueduct lies, the paving turns to a differentiated treatment combining a rough texture with a deep tone, presenting the historical boundary of the aqueduct's original footing on the ground by way of in-situ marking through material contrast, so that the information of the historical stratification obtains a legible material expression within the paving language. These three levels—homogeneous principal paving, directional dark lines, and historical marking band—together constitute a ground language that unfolds layer by layer from the organization of use, through the guidance of sightlines, to historical prompting, achieving, without relying on intervention in the vertical plane, the dual construction of the square's spatial order and the direction of heritage perception through the material organization of the horizontal plane.

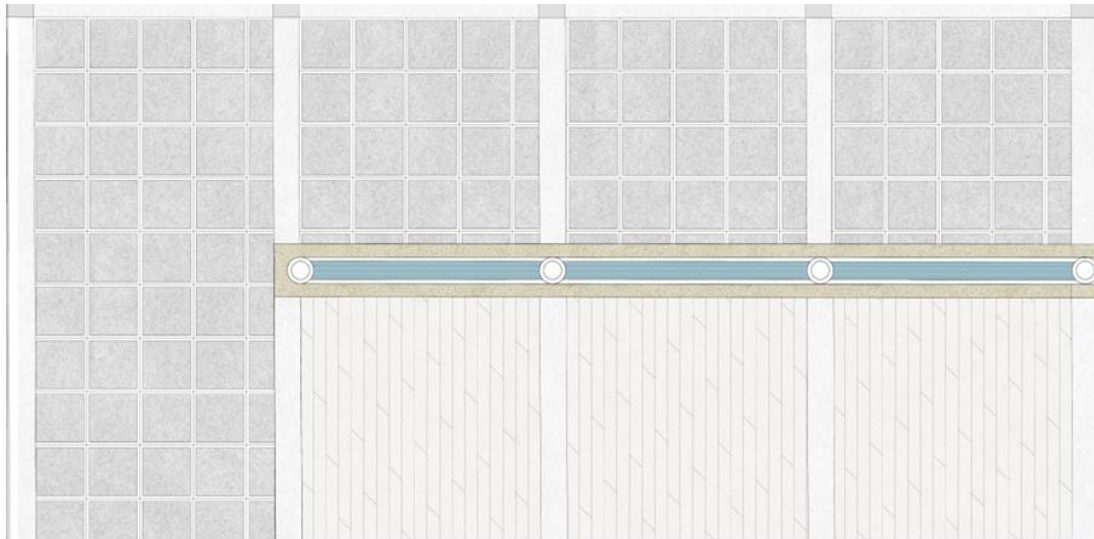


Figure 6-12 Detailed Design of the Square Paving

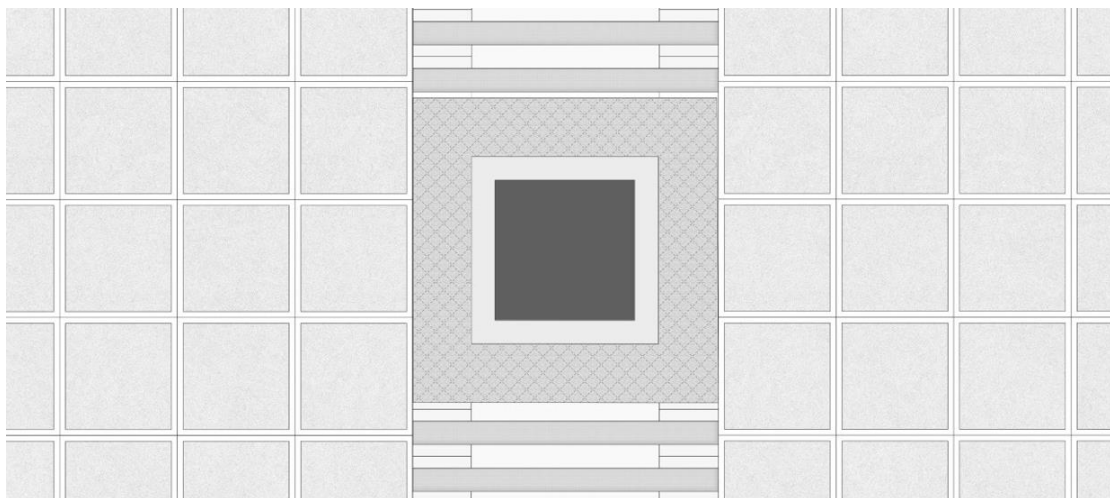


Figure 6-13 Detailed Design of the Paving beneath the Aqueduct

The material selection of the paving directly implements Chapter 4's translation of PEAHIS's material requirements. PEAHIS requires that new materials within the historic area form a harmonious relationship with the surrounding historic built environment in tone, texture, and scale, while, through the contemporaneity of the materials, the new intervention retain a recognizable temporal character, avoiding the visual deception constituted by the imitation of historic styles. As regards the local material tradition, the traditional building system of Segovia's historic urban area uses local granite and sandy limestone as its principal external paving materials, and the choice of ashlar continues this material tradition in texture and tone. Thus the homogeneous paving of sandstone ashlar and the differentiated treatment of the dark lines and the marking band satisfy the requirement of harmony through the continuity of local material, while maintaining the recognizability of the intervention through a contemporary geometric language and the abstract manner of in-situ marking—this is precisely the implementation, at the ground level, of the restrained use of a single material and recognizability without pastiche advocated by P3.



Figure 6-14 Detailed Section, 1:100

Above the paved plane, the proposal further introduces the water system as the dynamic element of the square, turning the static material language into a perceptible temporal medium. Its main body is a radial inset water-channel system: the course of the

channels takes its sense from the historical flow trajectory of the aqueduct's arcaded structure, presented in the form of shallow reflecting pools and stepped watercourses, constituting a spatial metaphor for the historical memory of the ancient Roman hydraulic engineering.



Figure 6-15 Water Channel and Reflections in the Square

At the level of environmental physics, on clear days the calm water surface brings the light of the sky and the shadows of clouds onto the ground, forming a vertical extension of the square's visual hierarchy; in rainy conditions, the water forms dynamic flowing patterns in the stepped watercourses, so that the material interface of the square presents a temporal dimension that changes with natural conditions. Coherent with this is the stepped cascading water of the southern boundary building: the course of its water remains coherent in design logic with the radial inset channels in the square paving, together constituting a thread of water-system narrative running through the square as a whole—the channels of the square ground metaphorize the historical trajectory of the aqueduct's water conveyance, while the cascading water of the southern steps gives this metaphor a concrete, visible and audible dynamic form, evoking, along the two sensory dimensions of sight and hearing, the memory of the aqueduct's historical function as ancient Roman hydraulic infrastructure. The southern steps thereby become the key

interface that integrates the memory of historical infrastructure, the handling of the site's difference in level, and the behavior of public pausing within one and the same spatial component (its place function as an interface for pausing and as a grandstand has already appeared in 6.4; here it is developed specifically with respect to its water-system and memory dimension).



Figure 6-16 Cascading Water Detail

The organization of this water system is precisely the core implementation, on this site, of Principle P4 of Chapter 5 (making infrastructural memory legible). The buried function of water conveyance need not be fully excavated, nor reconstructed in an antiquarian form, in order to become legible once again upon the interface of everyday use by way of the water route on the ground: the water-channel system is not a landscape ornament added to the surface of the paving but turns the square's material language further from a static representation into a perceptible temporal medium, so that the memory of water conveyance, this historical infrastructure, obtains a continuous and low-intensity mode of presence in the contemporary public space. It should especially be pointed out that the shallow mirror-like body of water in the foreground transforms the vertical arches of the aqueduct into a reflection on the ground, thereby extending the monumental order that originally existed only on the elevation into a horizontal spatial experience perceptible to the walker at close range. This treatment ensures that the new intervention does not compete with the aqueduct for visual dominance but, through a low-positioned, unfolding organization of the interface, re-establishes the ancient Roman

structure as the spatial center of gravity of the whole place—implementing both the legibility of memory of P4 and responding to the requirement of Principle One of Chapter 4 (taking the restoration of the visual corridor as the priority point of intervention) to restore the hierarchical visual relationship of the aqueduct.

Vegetation constitutes the third layer of the ground level, regarded as a layer of spatial organization acting together with the paving, water system, and boundary structures, rather than an independent landscape ornament. Considering that Plaza Oriental and the area around the aqueduct have a high heritage sensitivity, the planting design refers to the locally characteristic plant communities, principal protected tree species, and plant inventory listed in the Segovia conservation memorandum, establishing a layered plant system on the principles of locality, low intervention, and high compatibility (Figure 4.23). As regards the method of species selection, the proposal makes a comprehensive assessment of the maintenance cost, water demand, ecological-service capacity, and heritage suitability of different plants, and on this basis forms a planting structure of four levels. The lowest level is the near-surface low meadow and ground-cover layer, using plants of stronger tolerance and lower maintenance burden such as fescue, common thyme, and fine-stemmed feather grass, low in overall height, which both stabilize the surface and reduce the exposure of bare soil and do not obscure the principal sightlines of the aqueduct and the surrounding heritage interface, constituting the ecological substrate and visual base of the whole plant system. Above it is the shrub-edge and buffer layer, using plants such as narrow-leaved lavender, rosemary, and rock rose, located between the hard paving and the heritage itself, bearing, with a permeable flexible boundary, the role of softening the boundary, filtering sightlines, and creating an atmosphere for pausing, without obscuring or competing with the aqueduct's elevation. The third level is the seasonal flower-border node, using plants such as yarrow, German iris, and narcissus, inserted into the overall system as local nodes, introducing limited and controllable seasonal variation while maintaining the overall restraint of the landscape. The uppermost level is the tree-canopy system, selecting species such as holm oak, European horse chestnut, and narrow-leaved ash as the principal skeleton of the site in the vertical direction; their placement serves not only shading and microclimatic regulation but, through control of canopy scale, density, and the extent of shadow, participates in shaping the spatial sense of the site, and, since trees directly affect the

visual presentation of the aqueduct, their selection especially emphasizes heritage suitability—both ensuring that the tree form and canopy spread suffice to support the comfort of the space for pausing, and avoiding, over the course of long-term growth, any obstruction of the recognizability of the arcaded elevation. In sum, this plant system is in essence a low-competition landscape layer that has been screened and assessed, establishing a balance among maintenance cost, water-resource demand, ecological-service capacity, and heritage compatibility, providing the site with ecological services such as shading, dust retention, stormwater regulation, and habitat supplementation, while being kept always in a state that does not overstep its place, existing as an intermediary layer of the heritage background, the pedestrian boundary, and the interface for pausing. The shading and microclimatic regulation brought by the vegetation are precisely the environmental-comfort benefits that arise under this restrained positioning, rather than a design objective pursued independently.

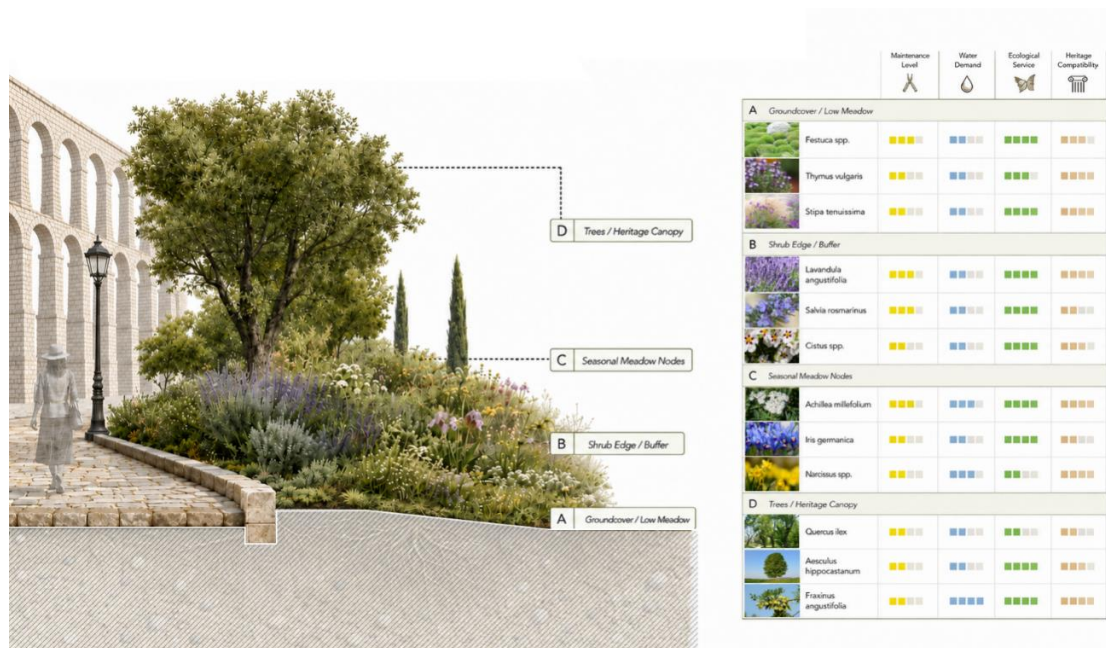


Figure 6-17 Planting Layout Strategy

Synthesizing the three layers of paving, water system, and vegetation, the ground level ultimately points to a unified viewing mechanism: the three are not landscape elements independent of one another but jointly participate in constructing a viewing relationship that unfolds toward the aqueduct. The colonnade interface delimits the boundary of the square with continuous, light-and-thin contemporary components, its rhythm echoing the arcade of the aqueduct in scale yet not replicating the latter's heavy

structural logic, withdrawing instead, in a more abstract and restrained manner, into a foreground frame; the shallow mirror-like body of water in the foreground horizontalizes the monumental order of the elevation into a ground-level experience; and the naturalized planting band, with a flexible boundary, combines pausing, viewing, and microclimatic regulation, preventing the square from falling into the logic of an over-hardened monumental space. In this mechanism, the new intervention maintains always a low-intensity, recognizable, non-confrontational posture, so that the contemporary use of the site may embed itself within the heritage setting while preserving the structural status of the aqueduct as the dominant spatial background. The ground level thereby completes, upon the same horizontal interface, both the restraint of intervention of P3 and the legibility of memory of P4, and with this concludes the chapter's entire design for Plaza Oriental—from the reorganization of the threshold, the organization of movement, and the programming of place, to the detail of the ground: all parts of the proposal unfold around the same objective: to make the square become once again an everyday place for residents on the premise of safeguarding heritage.

Chapter 7 Results

7.1 Research Contribution

Following the answers given in the preceding section, this section sets out the contribution of the study relative to existing research and design practice. These contributions may be stated at three levels—method, theory, and disciplinary practice. They are grounded in the literature already reviewed and in the design argument developed throughout the thesis; the conclusion therefore does not introduce a new theoretical framework, but clarifies the value and scope of the argument already established.

At the level of method, this study makes three contributions. First, it uses research by design as a diagnostic tool. Descriptive analysis tends to separate heritage, tourism, traffic, terrain, and everyday use into distinct categories, whereas design decisions require these factors to be considered simultaneously. Once a spatial proposal is formulated, the interdependence among conflicts becomes unavoidable: a single intervention must negotiate conservation requirements, visual relations, pedestrian experience, public use, and urban management at the same time. In this sense, design does not merely illustrate a prior analysis, but compels the research to place dispersed symptoms back into the same spatial field and to weigh them against one another.

Second, the study reads policy through design questions. The policy texts examined in Chapter 4 are not treated as neutral documents to be summarized exhaustively, but as operative conditions that define what design must respond to. Through the threefold lens of rigid constraint, discretionary space, and zone of silence, the study translates institutional texts into concrete design premises. This approach allows policy analysis to move beyond description and become part of the formation of spatial strategy.

Third, the study proposes a mode of vertical generalization for design research based on a single deep case. Rather than relying on horizontal comparison among multiple cases, it starts from one specific threshold site and abstracts upward, from the design process itself, toward transferable judgments. Its generality is therefore not statistical but analytical: it lies in the clarification of conflicts, principles, and operational relationships that may also appear in other historic urban areas under tourist pressure.

At the level of theory, this study provides a spatial-design explanation for the debate between homogenization and differentiation in historic urban areas. The literature reviewed in Section 3.5 suggests that the outcome of touristification depends significantly on how public space is organized, designed, and governed. However, existing research has often remained at the level of discourse critique, political-economic analysis, or ethnographic observation, while offering limited explanation of the spatial mechanisms through which public space may redirect these pressures. Through the design of Plaza Oriental, this study demonstrates how public space can mediate between heritage visibility, tourist circulation, and everyday civic life, thereby giving concrete spatial substance to the proposition that public space is a decisive variable in the transformation of historic urban areas.

At the level of disciplinary practice, the study provides an operational framework for World Heritage forecourts and urban threshold spaces exposed to tourist pressure. This framework is constituted by the three policy directives identified in Chapter 4, the four design principles extracted in Chapter 5, and their implementation in Chapter 6 against four sets of site conflicts at Plaza Oriental. Its value does not lie in offering a formal scheme to be copied, but in defining an operative range within which intervention can take place. In this framework, conservation principles such as recognizability, minimum intervention, and reversibility are not understood as passive restrictions, but as positive grounds for contemporary design. They help structure the degree, location, materiality, and public function of intervention.

The scope of these contributions should be understood in relation to the methodological premise of the thesis: research by design, developed through an unbuilt proposal for a single site. The study therefore offers a design-level argument, a transferable framework, and an analytical reading of spatial mechanisms, rather than a post-occupancy evaluation or a statistically verified model. Its applicability to other historic urban areas rests on vertical abstraction from the deep case of Plaza Oriental, not on comparative testing across multiple cases. Similarly, the proposal's interpretation of residents' everyday use and the temporal alternation among daily wandering, market activity, and performance or assembly is based on precedent analysis, policy logic, and spatial reasoning, rather than on measured post-construction behavior.

The thesis is concerned with how design can translate heritage governance, public-

space theory, and site-specific conflict into an operative spatial proposal. Questions of built performance, long-term user behavior, economic feasibility, and the full governance path from authorization to implementation require further empirical and institutional research. Future studies may extend the argument through comparative testing across additional World Heritage threshold spaces, participatory surveys with residents and visitors, post-occupancy evaluation of built interventions, and closer examination of implementation mechanisms. Within the present study, however, the contribution lies in establishing a coherent design-research framework through which a single, highly specific site can generate transferable insights into the conservation and renewal of historic urban public space.

7.2 Future Research

This section turns the previous section's limitations into a forward agenda, the four directions corresponding respectively to the four respects of limitation in 7.3, and also demonstrating the extensibility of this study's method.

First, horizontal testing. The cross-case comparison that this study deliberately deferred here becomes legitimate future work: testing the operational framework constituted by the four sets of conflicts and the four principles (P1–P4) against other World Heritage forecourts and urban threshold spaces, and examining, through horizontal multi-case testing, the vertical judgment at the end of 7.1 that "the decisive variable falls at the level of public space," thereby advancing the analytical claim of generality into an empirically testable conclusion.

Second, built verification. Should the proposal be implemented, it should be accompanied by post-occupancy evaluation and participatory survey of residents, testing whether the three states of use—everyday strolling, the market, and performance—can actually be occupied as conceived, so that measured behavior may corroborate the answer to "for whom" that is at present a normative argument, closing the verification gap.

Third, quantification and the deepening of data. Quantitative models of pedestrian and tourist flows may be introduced, and the key data that this study cites from official memoranda may be independently verified and updated, so that diagnosis may advance from the citation of secondary statistics to a recheckable empirical measure.

Fourth, governance and implementation. Further study may address the proposal's

economic feasibility, phased construction arrangements, and the governance path from policy authorization (AA 8.01) to implementation, bringing into examination the dimension of implementation that this study set aside as outside its scope.

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