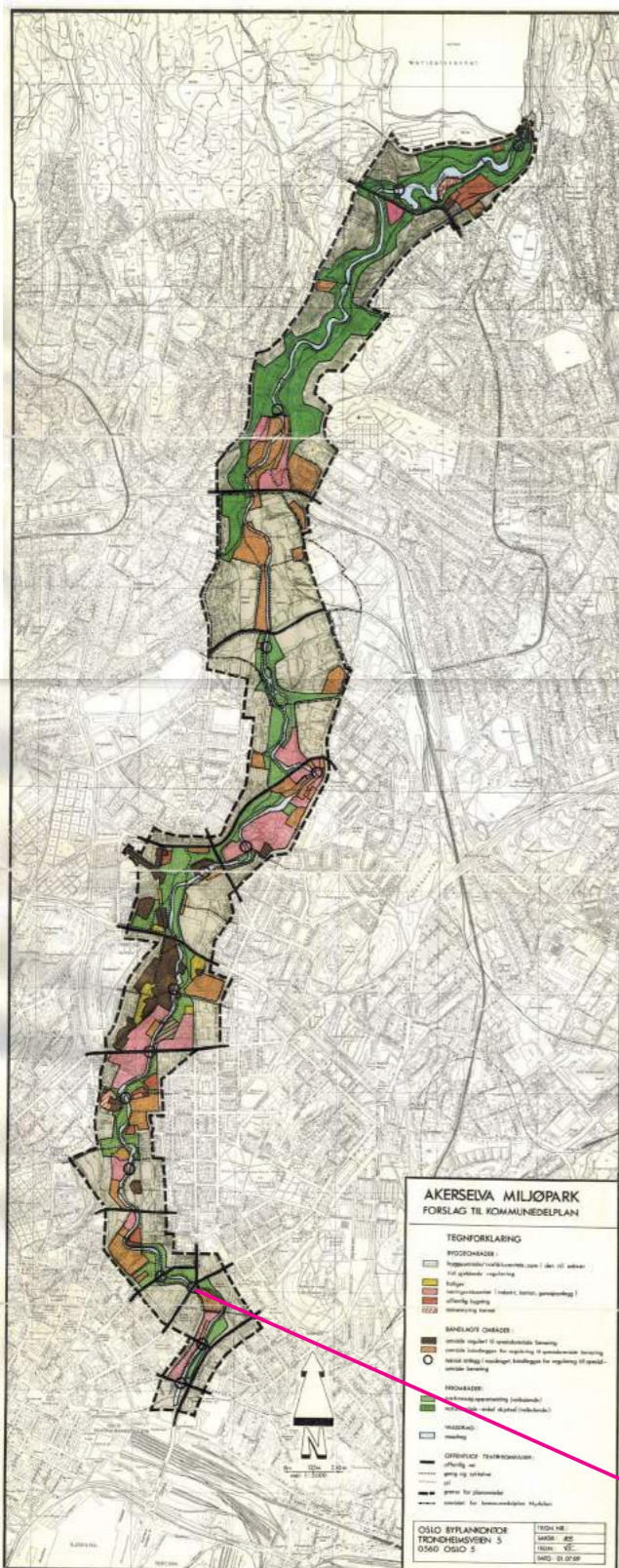


ALL EYES
ON

NYBRUA



HISTORY OF NYBRUA



Nybrua fra 1828 er ei kjørebru konstruert som steinhvelvsbru. Brua ble bygget av Gunder Juel etter Ingeniørøyntnant Auberts tegninger. Før denne brua ble bygget måtte all trafikk i sentrum passere Akerselva over Vaterlands bru.

For å få til en sporveisløse fra Stortorget og til Grünerløkka måtte brua forsterkes og i 1878 ble brua gjort 2 meter høyere og 5 meter bredere enn den opprinnelige steinhvelvsbrua. Nybrua var blitt til trikkebru. I 1941 ble den ytterligere utvidet med store betongelementer på nordsiden av brua fordi den ble valgt som hovedinnfartsåren til Oslo fra nord i forlengelsen av Trondheimsveien. Brua fikk nye trikkeskinner og fire av trikkerutene i Oslo passerer i dag Nybrua.

Den nye brua er ei toledds rammebru med armert betongdekke og lengde på 25 meter. Brua har fundamentering til fast fjell og rekkverket er smijern montert i granittblokker. Den eies av Bymiljøetaten Vei. Under brua er det på østsiden undergang for fotgjengere og syklist. På sørsiden av broen er den opprinnelige steinhvelvingen fra 1828 bevart.

Da Nybrua ble bygget i 1827 var det bare ei kjent bru over Akerselva i Oslo sentrum. Det var Vaterlands bru som ble bygget 1654 og som ble kalt «gamlebrua». Dermed ble navnet Nybrua valgt, et navn som fortsatt brukes i dag.

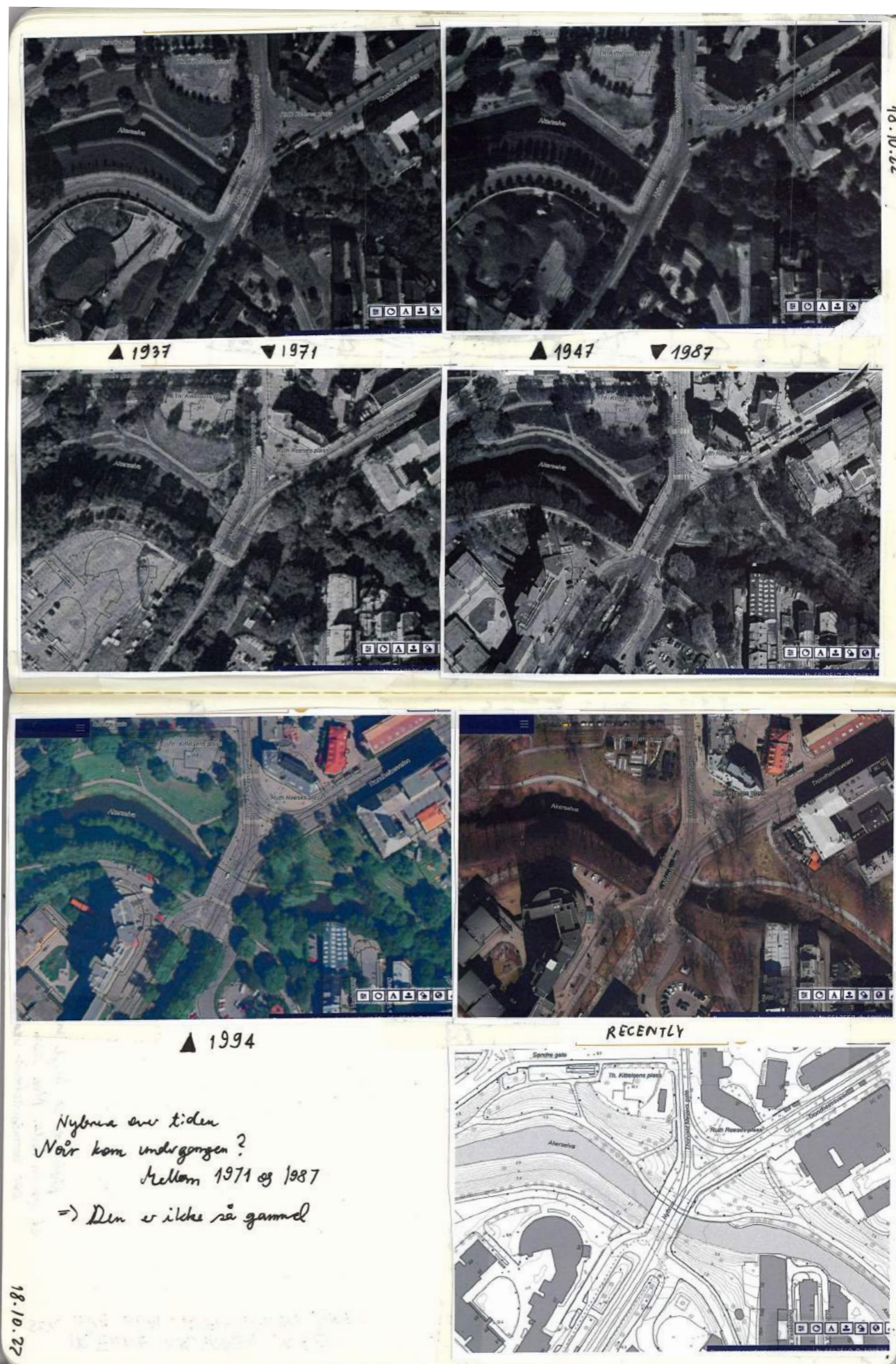
På nordsiden av brua deler gaten seg i Trondheimsveien og Thorvald Meyers gate. I dette veikrysset lå tidligere Schous Bryggeri som nå er nedlagt. I de gamle bryggerilokalene supplert med en rekke nybygg er det nå ulike typer næringsvirksomheter, kontorer og restauranter.

Nedenfor Nybrua ligger et område som kalles Vaskegangen. Navnet kommer av at det her var flere grunne områder i elva som tidligere ble benyttet for å vaske tøy. Veiene i området her heter i dag Øvre og Nedre vaskegang.

NYBRUA

<https://www.akerselvasvenner.no/2016/01/01/nybrua/>

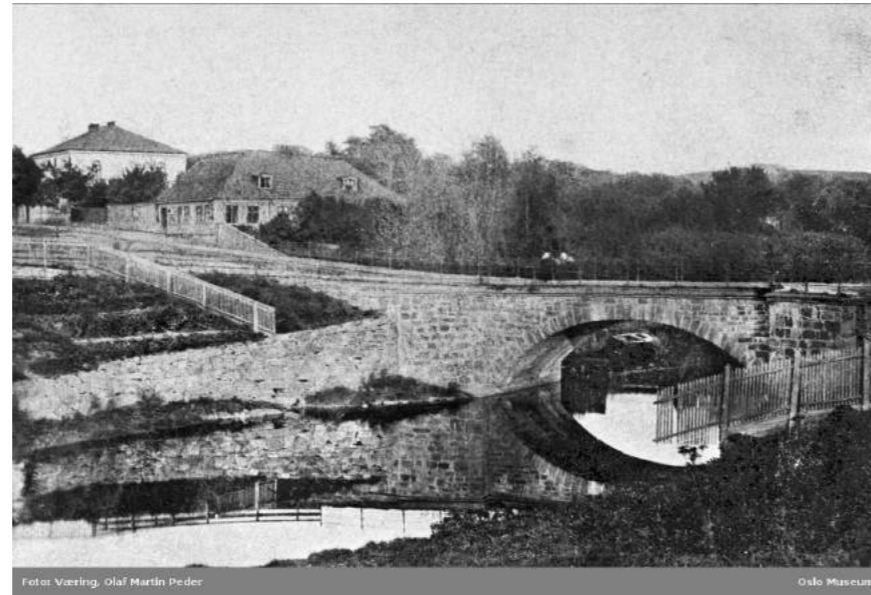
THROUGH THE YEARS



THROUGH THE YEARS



Krogstøtten



Nybrua being new, used by pedestrains and horse carriages



Nybrua in winter, 90s



Nybrua in autumn, 2022

THE UNDERPASS WAS FIRST ADDED AFTER 150 YEARS

4



Parts of the railing can still be found today

5



Before the underpass was built



1903



2022



Nybrua seen from the East, 1903



When the underpass was added in the 80s

SURROUNDING BUILDINGS



casualty clinic/ emergency primary care centre, taxi lane and hostel in greys



The emergency primary care centre greeting you in brick and a recently painted grey facade, following the trend of monotonous “neutral” aesthetic.



Built in the 90s, the cold dark grey facade with its small repetitive windows reflecting its surroundings, the Anker Hostel building creates an environment of apathy.

6

Thorvald Meyers Gate



7



In crass contrast stand the classist and historicist buildings forming the iconic Schous Bryggeri's corner on Ruth Reeses Plass. Their height and colouring and use reflect a warmer image of a city than the buildings located south of them.

Trondheimsveien 5, Restaurant Südøst



Markveien's glazed brick historicist building can also be seen from Nybrua.

SASSU

How do I access the path leading along the river?



The seemingly secret entrance hides behind a trash can.



Almost invisible to the eye of a passer-by, the literal pause in the fence leads down a path.



Judging from the positioning and thrown-away tissues, this might as well be a path used for urination purposes.



The path takes a sharp and slippery turn.



Between fruit trees, the river is finally visible.



There is not even the slightest insight into the underpass which now appears deeper and scarier than when seen from on top of the bridge.



TO GET UNDERNEATH THE BRIDGE

A corner that creates an anticipation of unpleasant surprise exiting the underpass when coming from the East.



Finally arrived on the path, the visitor is again met with poor sightlines and cannot overview the dead corners where someone might be hiding.

Risk evaluation of the place, especially at night, becomes an impossible task. Consequently to the missing ability to scan the surroundings, the bridge is rated as dangerous in the mental map of the visitor.

The risk rating increases even more when met with the dark and dirty concrete.



Underneath the bridge one still has no overview over what or who might come.



This enormous bush seems like it could not be more unfortunately planted: it also blocks the overview and the chance to be seen from the path.



SASSU

START

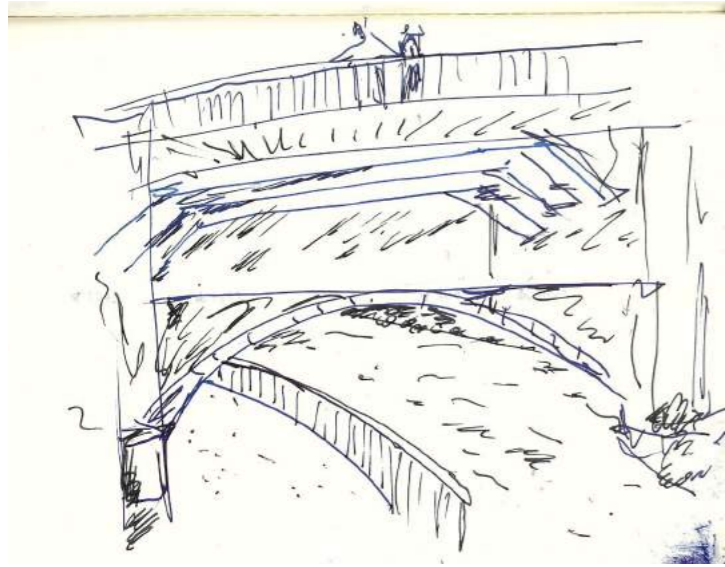
2022

8

9

KHIO

DETAILS



A popular meeting spot for ducks



An important spot for kayaking people. The step in the middle of the cascade enables them to carry the kayak river-upwards.

10



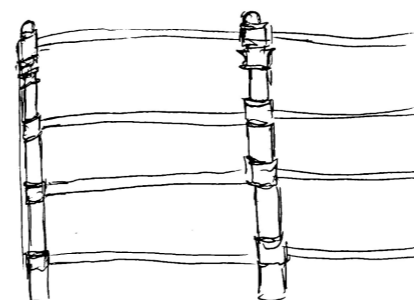
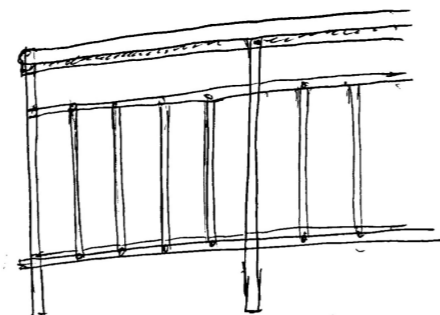
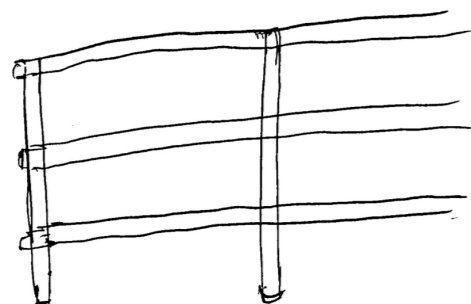
Today a little A4 sized silently tells the story of the first strike within the worker movement in 1889.

Some visitors stop to look at the photograph others walk past it. However, what one can educationally or emotionally take away from this sign is questionable.

11

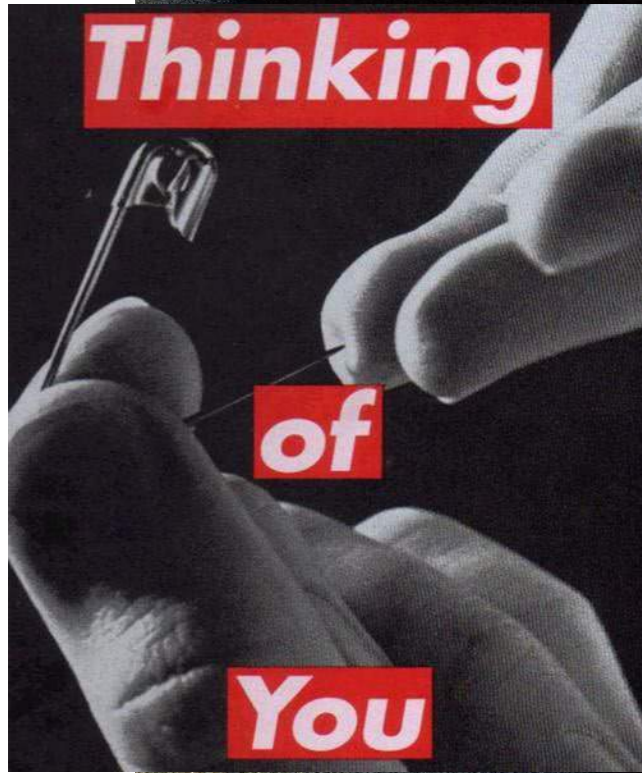


Stopping by the bridge to rest and watch





NOT ALL
PUBLIC
SPACE IS
DEMOCRATIC
SPACE.



14



15

The experienced landscape often does not mirror reality.

Nybrua is an architecture with different parts built at different times solving different problems in different ways.

The original core of the stone bridge is from 1827, later added a broader sidewalk on the East side of the bridge and after that another lane for cars and the tram on the West side in concrete, steel and wood. In 1941 another part was added: a 8,5m wide concrete construction to further broaden the highly trafficked bridge. This construction darkens the space underneath and creates a climate of confusion and darkness underneath.

This problem was not much of a problem for pedestrians until the underpass was built in the 80s. Suddenly the space that was never designed as a pedestrian space was used as one. Quickly, the underpass became a necessary connection and used as the shortest way to walk along the river.

I DO NOT WANT TO
HAVE TO CHOOSE
BETWEEN BEING
FREE OR BEING SAFE
ANYMORE.

«There is a myth, sometimes widespread, that a person [...] is entirely responsible for [their] own problems; and that to cure [themselves]. [they] need only change [themselves]... The fact is, a person is so far formed by [their] surroundings, that his state of harmony depends entirely on [their] harmony with [their] surroundings.»

Christopher Alexander

PLACES OF THE HEART/ PLACES OF ANXIETY

COLIN ELLARD

Whenever we make a decision based on our feelings of anxiety [...] we may choose to drive rather than to walk at night or we may cancel a plan altogether. We may take a longer route to avoid an area that we perceive as risky. We may cross the street or turn around and backtrack to avoid close contact with a group of people loitering on the street. Such choices are economic decisions based on our weighting of the relative benefits of doing what we really want to do and the calculated risk that harm may befall us if we do.

Given that we seem to generally overestimate risks, one might argue that we are thwarting our desires unnecessarily. It might simply be the case that the overall costs of choosing behaviors that appear to be safer are very low compared to the costs of discounting our feelings of anxiety too heavily.

In empirical studies of fear in urban settings, the most important triggers of feelings of risk are related to spatial properties. We don't like walking into situations where potential flight paths are blocked, we don't like walking through areas that contain lots of shadowy hiding places for potential lurking no-goodniks, we don't like walking toward an area where it's difficult to see what's around the corner, and we don't like walking through areas that are completely empty of people. In some cases, cues of physical or social disorder can heighten anxiety; of course, our knowledge of an area, developed either through personal experience or through media accounts of violence, will also dissuade us from venturing into territory that may be unsafe.

The gender difference in both perception of and vulnerability to risk is difficult to overemphasize and should be a key element of successful urban planning.



Wilson & Kelling: Broken windows theory

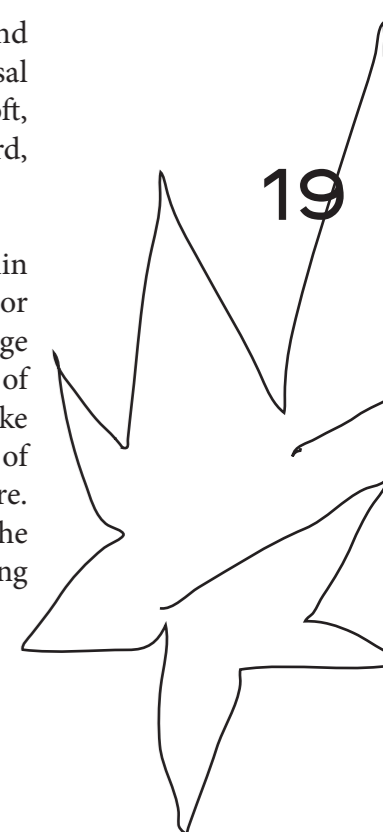
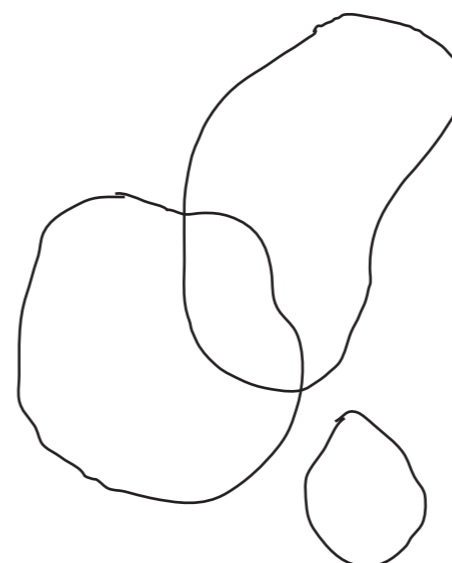
Physical signs of disorder - broken or boarded up windows, litter, or graffiti - served as overt signals the nobody cared about the surrounding environment and this evident lack of caring encouraged crime.

A long tradition of research in psychology and aesthetics has established that we have a near universal preference for curved contours. We see curves as soft, inviting, and beautiful whereas jagged edges are hard, repulsive, and may signal risk.

Work by University of Toronto neuroscientist Oshin Vartanian has shown that exposure to curved or jagged contours in architectural interiors can change our patterns of brain activity. The presentation of curves produces strong activation in brain areas like the orbitofrontal cortex and cingulate cortex - areas of our brain that are associated with reward and pleasure. Jagged edges can cause increases in activity of the amygdala - an important part of our fear-detecting and response systems.

Ursula Hess and Orna Grye: Social Cognition

Participants were significantly more likely to behave aggressively when they were surrounded by art with sharp angled shapes than when they were in the room where more rounded contoured art was hung. Collectively, these experiments suggest that the shapes of contours that surround us can make us feel either happy and comfortable or anxious and fearful, but they can also affect how we treat others. Such effects seem to run deep.



SASSU THE FEMINIST CITY

Physical places matter when we want to think about social change
P.14

Kim England: "Gender roles are fossilised into the concrete appearance of space [...] the overall layout of cities in general reflect a patriarchal capitalist society's expectations of what types of activities take place where, when and by whom."
p.34

Jane Darke: patriarchy written in stone
P.98

Sexual assault is grossly underreported, suggesting that rates of violence against women are massively underestimated using statistics based on reported crimes.

Everyday experience of cat-calling and sexual harassment serve to reinforce fear as women are constantly sexualised, objectified and made feel uncomfortable in public spaces.

Childhood socialisation: fear public places at night
P.146

Tig Nogaro: "Is this my rape?"
We believe that "our" rape is somewhere out there, an inevitability waiting in the shadows.
P. 147

Fear restricts lives, suddenly public places become exclusive to the majority

Mental maps: Personal experience of danger and harassment, but also the media, rumours, urban myths and our "common sense"
Those maps are dynamic and shift
P.149

Fear can never simply be designed out.
P. 158

Hilde Koskela: "What can be gained by analysing women's courage and their ability to take possession of space?"
P. 158

Conclusion: Decision making for the future of cities must involve different people. All experiences need to be represented.

Barbara Kruger



Barbara Kruger artworks plastered on Polish streets in pro-choice - protest

BARBARA KRUGER

Unhated (Your Body is a Battlefield ground)
Original from 1989
Now displayed in 2020, Szczecin

THE IMPACT OF POLITICAL ART IN PUBLIC SPACE

the artist's moral outrage about gender inequality. Despite having been shown in some of the world's most prestigious galleries and art institutions, her work is arguably at its most powerful when displayed in a public place, where it can ambush the passer-by with its provocative declarations.

TRAFU Center for Contemporary Art has fly-postered Kruger's image throughout the city of Szczecin as a show of resistance to the new legislation, which makes abortion illegal

"The urgent and brave protesting of marginalised, disempowered and newly empowered bodies is an insistent threat to the dominant and extremist choreographies of religion, power, and politics in Poland,"

FEMINIST ART IN PUBLIC SPACES

Through the project I also explored feminist art. Having the thought that art is able to make an impact on people navigating through public spaces, I considered it as a way to change Nybrua to the better. Feminist art can be a way to visualize the voices of non-represented in patriarchal surroundings.

I view Nybrua as a patriarchal space. It is part of a type of architecture excluding people because of their vulnerability based on their gender. The architecture of Nybrua is creating an environment of risk and danger for women (especially trans women) and other marginalized groups. It dictates the privilege of safety and who feels entitled to use the space at especially at night.

5 October 2022 at 10:30

I've been let down by a system that does not prioritise or even really understand what the social aspects of this problem are.

We know that bystanders are unlikely to intervene when they see a woman being harassed in the street. We know that problems with the policing system means that sexual harassment often goes unreported and even more so under prosecuted.

But it is also a problem of physical infrastructure design. It's also the unlit streets that make women feel unsafe at night, it's a lack of safe public spaces where women feel safe.

For me a feminist city is way more than simply a city free of sexual violence. The feminist city for me is a city where there is equal access to the resources that the city has to offer, regardless of any gender identity, any projective characteristics such as race, class, sexual orientation or physical ability.

Dr. Ellie Cosgrave, The feminist City

People should not have to choose between moving freely and feeling safe.

A project that emerged out of the frustration of being afraid of walking home here at night. And this fear is rational.

STATISTICS OF SEXUAL VIOLENCE IN OSLO

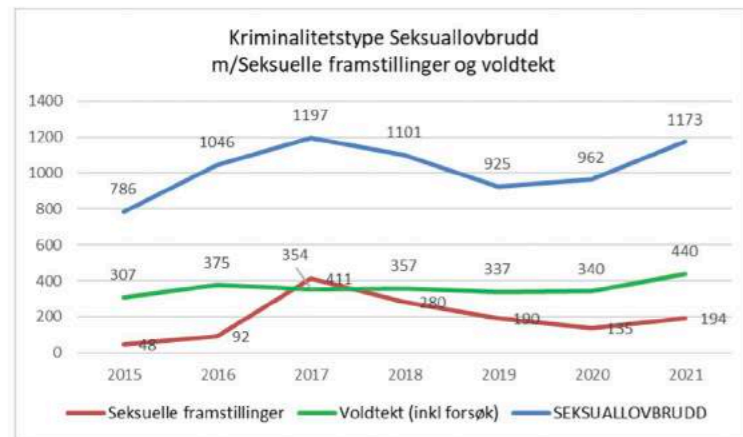
Sexual violence (except economical crimes) is the only type violence that increased from 2020 to 2021. And we do not know anything about the number of sexual violence crimes that have not been reported. This number might extremely exceed the official statistics.

Not reported does not mean it did not happen. Not reported does not mean it is not valid. Not reported does not mean it is not violence

Tabell 1. Antall anmeldelser i de ulike kategorier lovbrudd i Oslo politidistrikt i prepandemiperioden 2015-2019 (gjennomsnitt), 2020 og 2021.

Kriminalitetstype	Snitt prepandemi-periode	2020	2021	% endring 2021 vs prepandemi-periode	% endring 2021 vs 2020
ANNEN	9438	9463	8719	-7,6	-7,9
ARBEIDSMILJØ	89	81	64	-28,1	-21,0
MILJØ	44	65	58	32,4	-10,8
NARKOTIKA	7080	5206	4006	-43,4	-23,1
SEKSUALLOVBRUDD	1011	962	1173	16,0	21,9
SKADEVERK	4887	6848	6307	29,1	-7,9
TRAFIKK	6382	7021	6585	3,2	-6,2
VINNING	30200	28936	25838	-14,4	-10,7
VOLD	7146	7408	6860	-4,0	-7,4
ØKONOMI	6250	6217	6552	4,8	5,4
TOTALT	72527	72207	66162	-8,8	-8,4

Diagram 5: Antall anmeldelser av kriminalitetstype Seksuallovbrudd, herunder seksuelle framstillinger og voldtekt. Oslo politidistrikt 2015-2021.



Seksuallovbrudd

Antall anmeldte seksuallovbrudd i 2021 var 1173. Dette var en økning på 22 % (211) etter en mindre økning i 2020 (4 %). Antall i 2021 var 16 % over snittet for den 5-årige prepandemiperioden.

Økningen i seksuallovbrudd gjaldt primært anmeldelser av voldtekt (inkl. forsøk), der veksten i voldtekt av barn under 14 år i 2020, fortsatte i 2021. Antallet i 2021 (118) var over dobbelt så høyt som i prepandemiperioden. Økningen omhandlet digitale overgrep og gjenspeiler etterforskning/avdekking av disse.



Josephine Sassu
Kriminalitet og Arkitektur
To: post.oslo@politiet.no

30 October 2022 at 14:51

Hei!

Mitt navn er Josephine Sassu og jeg studerer design i Master på Kunsthøgskolen i Oslo. Akkurat nå jobber jeg med et prosjekt som prøver å utforske hvordan arkitektur og kriminalitet henger sammen. Helt konkret jobber jeg med Nybrua og vil finne en måte som demmer kriminaliteten, særlig voldekt og seksuelle overgrep i dette området. Jeg vet at dere har veldig mye å gjøre, men jeg hadde satt utrolig stor pris på et svar.

Hadde det vært mulig med en kort samtale?

Eller om dere kunne send meg dokumenter/ statistikker om kriminalitet i Akerselva område? Jeg fant bare statistikker på hele Oslo eller Grünerløkka/ Grønland.

Finnes det kanskje dokumenter som kan anses som håndbok for å lage trygge steder i byen?

Tusen takk for at du tok deg tid å lese e-posten.

Med vennlig hilsen,

Josephine Sassu

Master i Design,
Kunsthøgskolen i Oslo

The only answer I got was the the mail had been received.

For voldtekt av personer over 14 år økte antallet anmeldelser med 24 % fra 2020 til 2021, og var 10 % høyere enn snittet i prepandemiperioden.

Antallet var særlig høyt i sommer månedene samt i oktober, og ble trolig påvirket av "åpning av samfunnet" med færre smittevernstiltak. En gjennomgang av 135 anmeldelser f.o.m. mai t.o.m. september 2021 viste at over halvparten (52 %) var festrelatert med rus involvert, mens 22 % omhandlet relasjonsvoldtekt.

Færre enn 1 av 10 gjaldt overfallsvoldtekt, de fleste med gjernings- tidspunkt i mai juni, eller juli. Nær tre fjerdedeler av de 135 anmeldelsene gjaldt hendelser innendørs og drøyt halvparten hadde gjerningssted i sentrumsbydelene i Oslo.

Økningen fra året 2019 til 2020 i anmeldelser av "seksuell atferd" gikk noe tilbake 2021, men var fremdeles på høyt nivå sammenlignet med prepandemiperioden. Utviklingen kan gjenspeile endringer i generell utrygghet i det offentlige rom under pandemien.

Antallet anmeldelser av ulovlige seksuelle framstillinger økte fra 2020 til 2021, men var samtidig innenfor variasjonsbredden i prepandemiperioden. Anmeldelsene gjenspeiler politiets etterforskning og avdekkingsvirksomhet.

Voldtektsdømt tiltalt for ny voldtekt – var løslatt på prøve

En måned etter mannen i 20-årene ble prøveløslatt, mener politiet at han begikk en ny voldtekt.

Av VILDE ELGAARD
Oppdatert 29. april

I 2018 ble mannen dømt i Gulating lagmannsrett for å ha begått tre voldtekter i løpet av et drøyt halvt år i 2017. Mannen, som nå er fyllig i 30-

Gruppevoldtekt på buss

VG | VO LIVE | VOTV | VO+ | SPORT | TV-GUIDE | TIPS OSS | Kjøp VG+ | Q Søk

Tidligere TV 2-ansatt dømt for voldtekt

En tidligere ansatt i TV 2 er dømt til fire års fengsel for voldtekt. Mannen vil anke dommen.

Av MARTHA C. S. HOLMES
Oppdatert 28. oktober

FOTBALLSPILLER I DJURGÅRDEN ARRESTERT: MISTENKT FOR VOLDTEKT

En spiller i 20-årsalderen i den svenske toppklubben ble pågrepet natt til mandag, etter en hendelse i helgen.

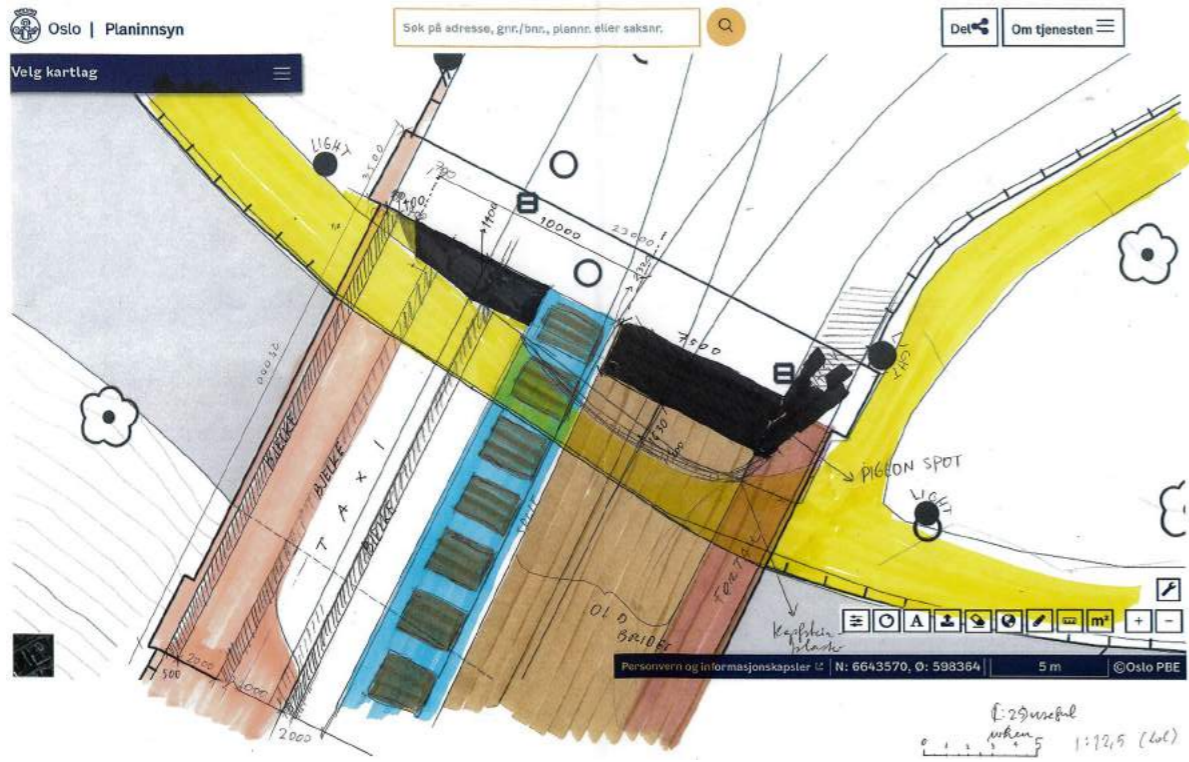
Av CAMILLA VESTENG
Oppdatert 3. oktober

«Paradise Hotel»-vinner dømt for voldtekt – den aktuelle sesongen fjernes fra Viaplay

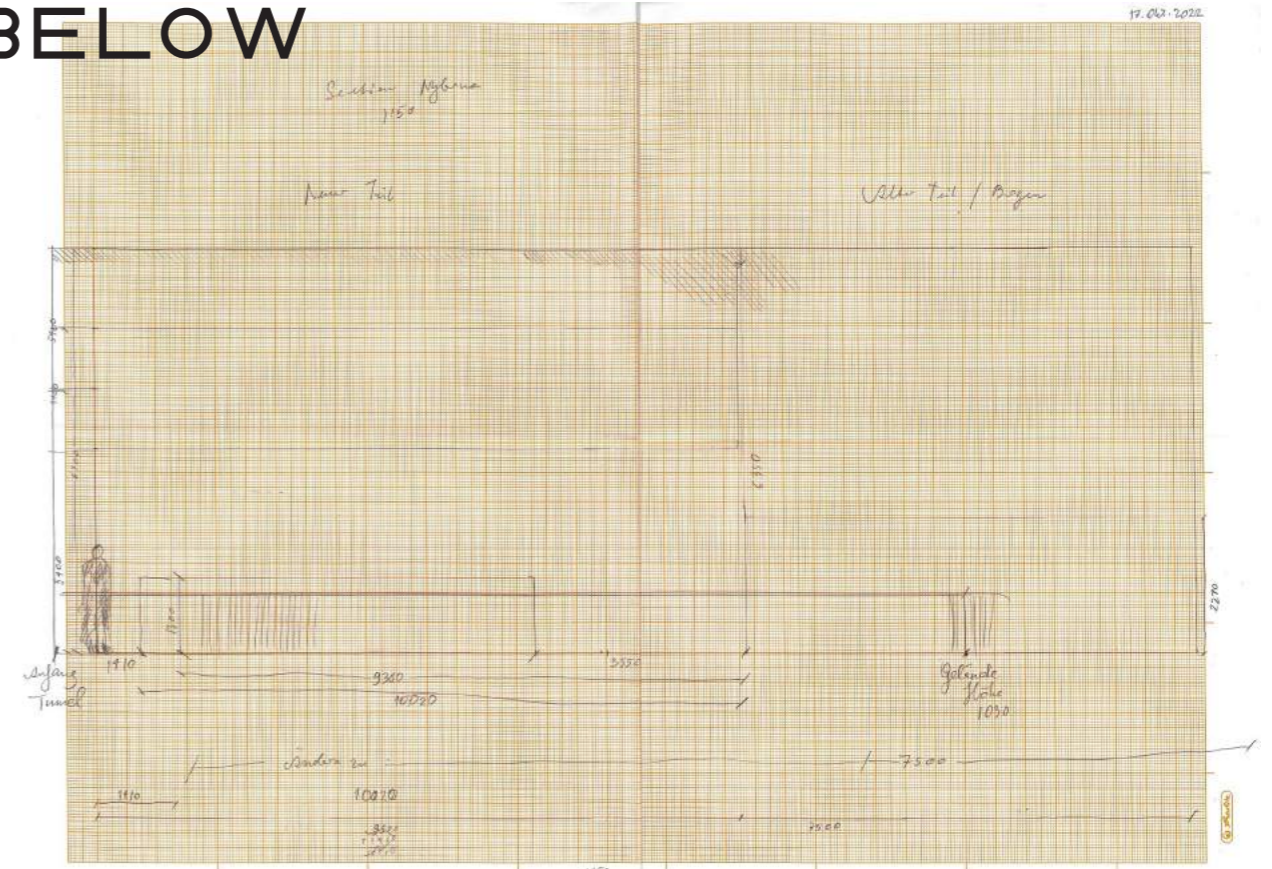
Gaute Drevdal frifunnet for åtte av ni voldtekt – anker erstatningskrav til Høyesterett

Kulturprofilen Gaute Drevdal (52) er frifunnet for åtte av ni voldtekt han var tiltalt for. Likevel ble han dømt til å betale erstatning til fem av de fornærmede kvinnene. Nå anker han kravet til høyesterett.

PLAN OF THE ABOVE

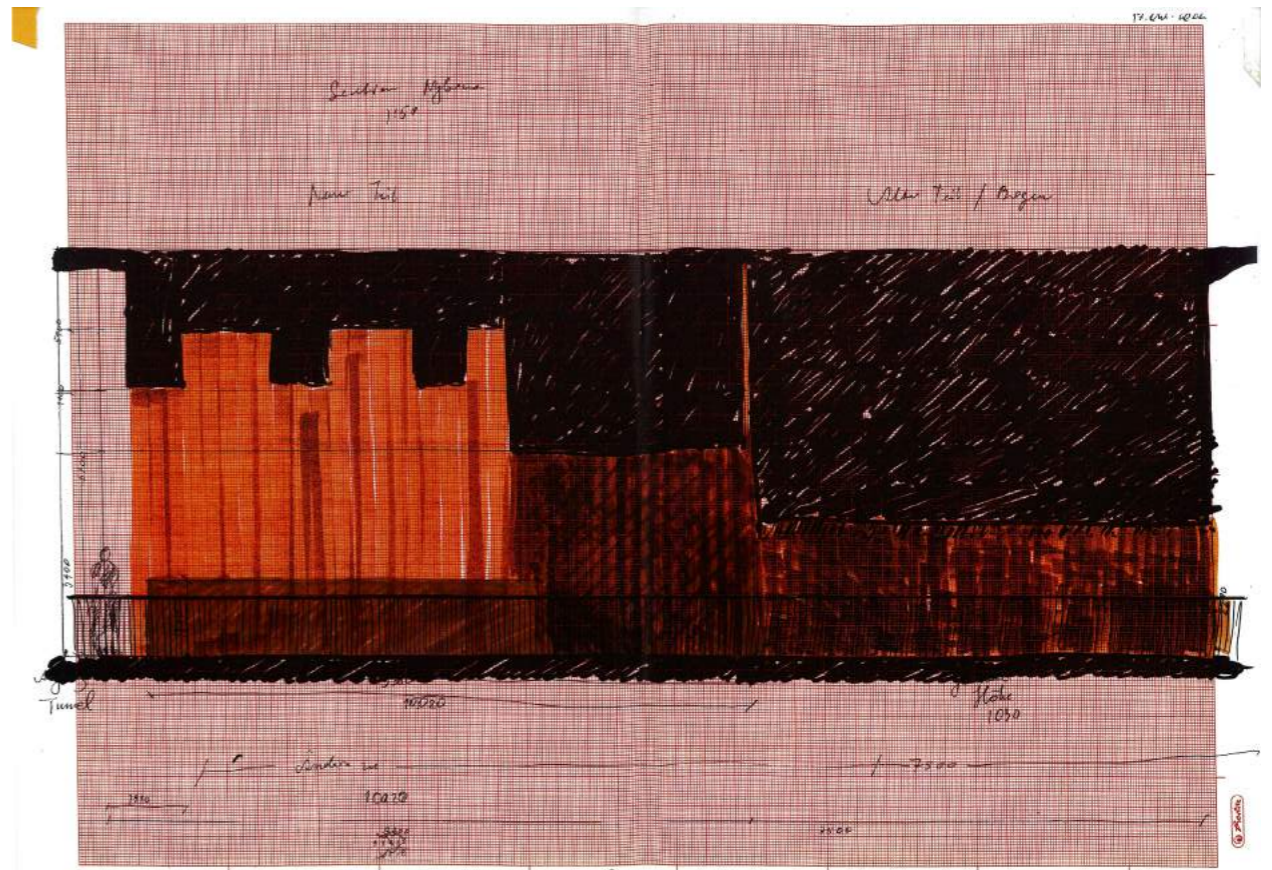
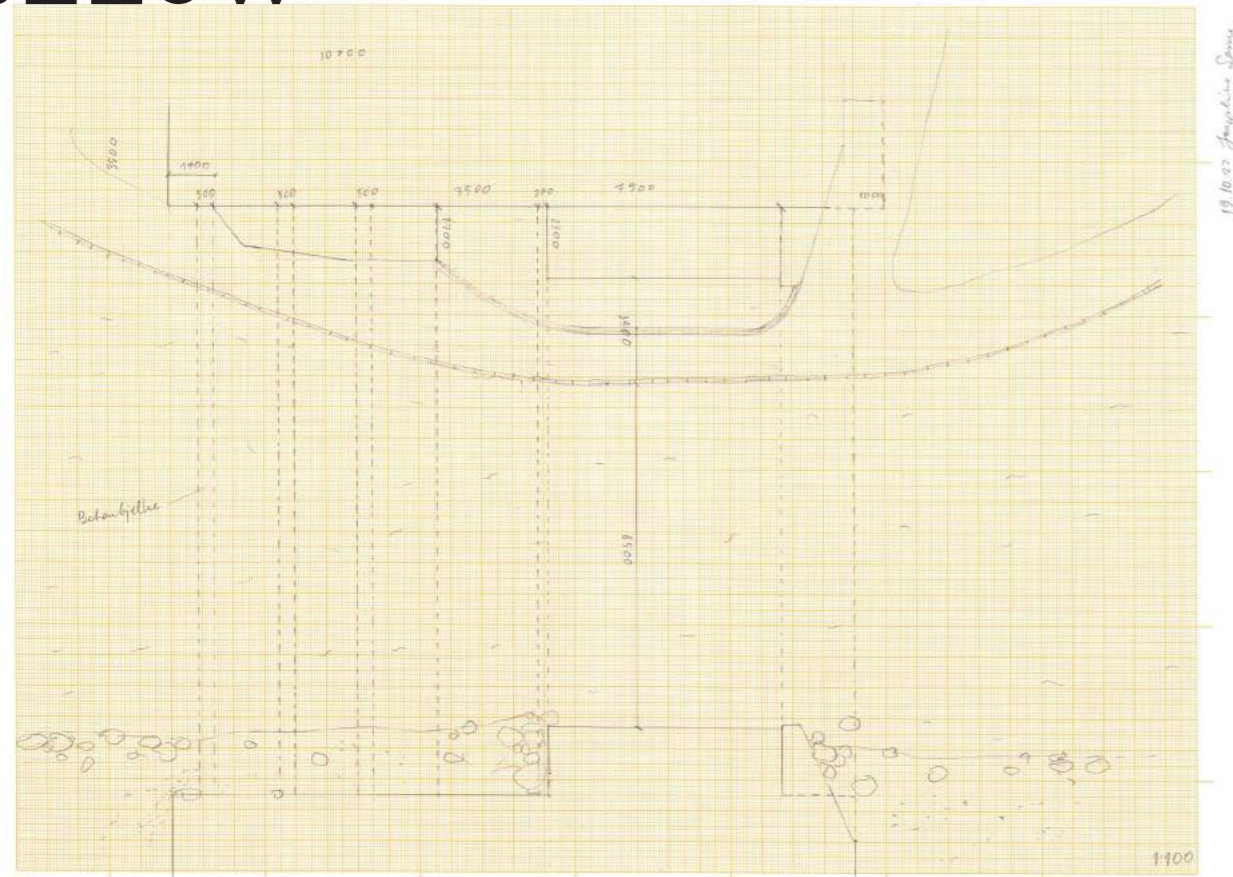


SECTION OF THE BELOW



Seen from the South

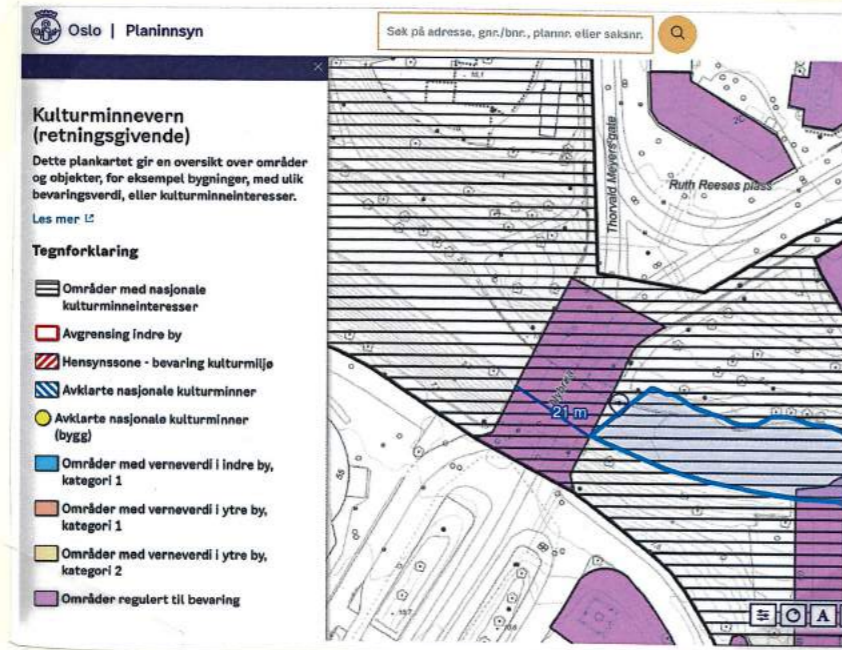
BELOW



Coloured to emphasize the experienced darkness and height differences



18.10.22



Nylerna er bevaringsverdig, men ikke som sammensatt konstruksjon
 Det kan handle om bare den gamle delen

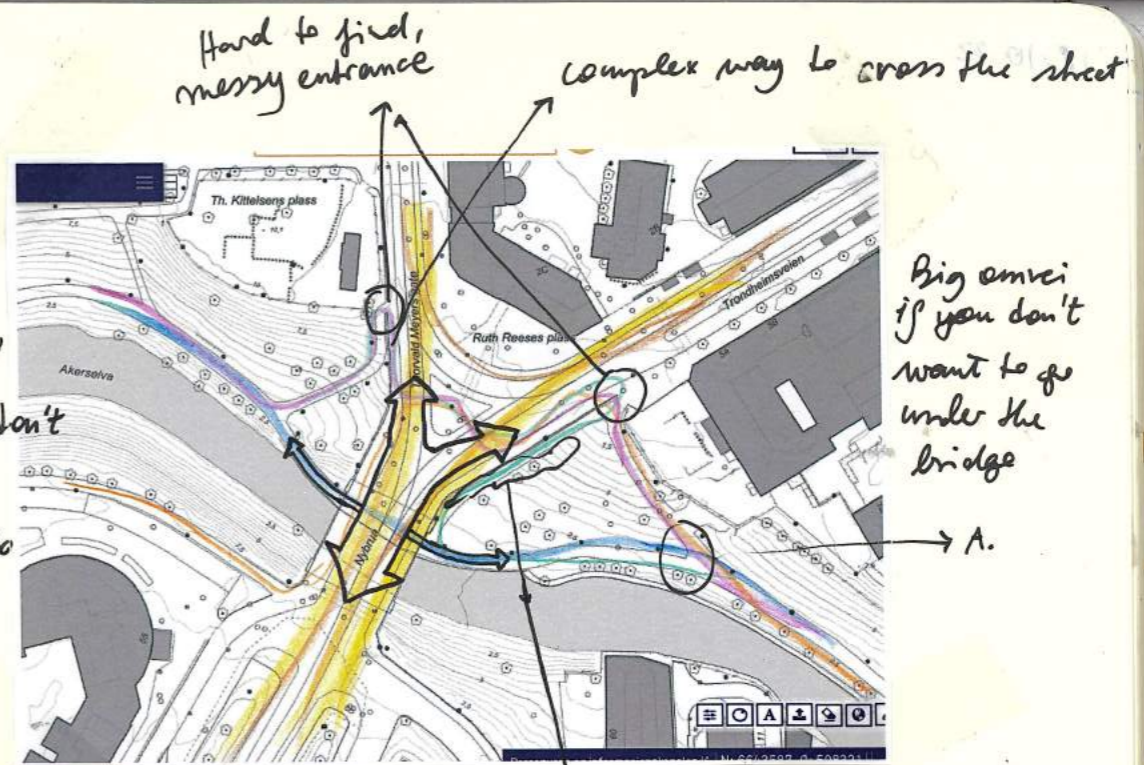
TRÆRNE SKJERMER, INGEN SER HVA SOM SKJER UNDER BRØEN.



Folk bor her
 Offentlig bygning
 Natur/ Parkområde

Nylerna er langt vegg fra et boområde. Noe som kom virke mindre trygg. Ingen som bor umiddelbart ved.

18.10.22



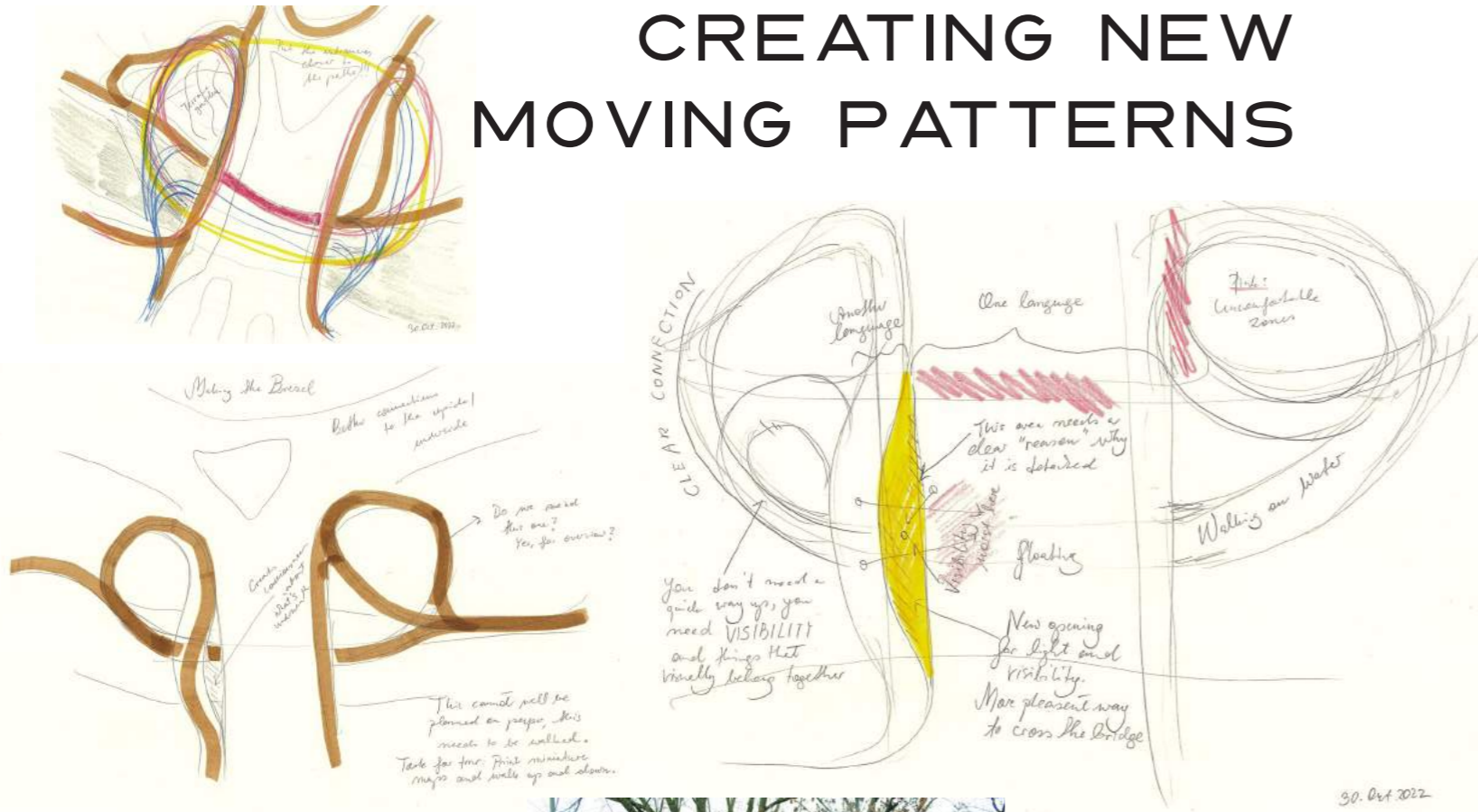
A: If you do not know about the bridge and don't want to go under, you need to take this "easy exit"
 BUT:
 The bridge is not even in sight then...

MAJORITY of the traffic above/along the bridge
 this part is scarier than the actual under - the bridge passage at night

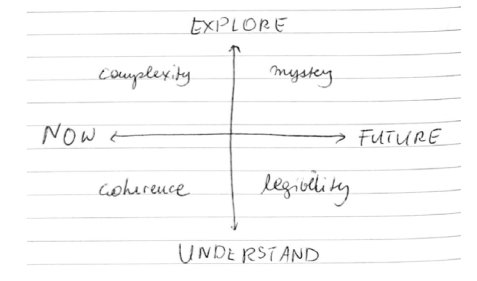
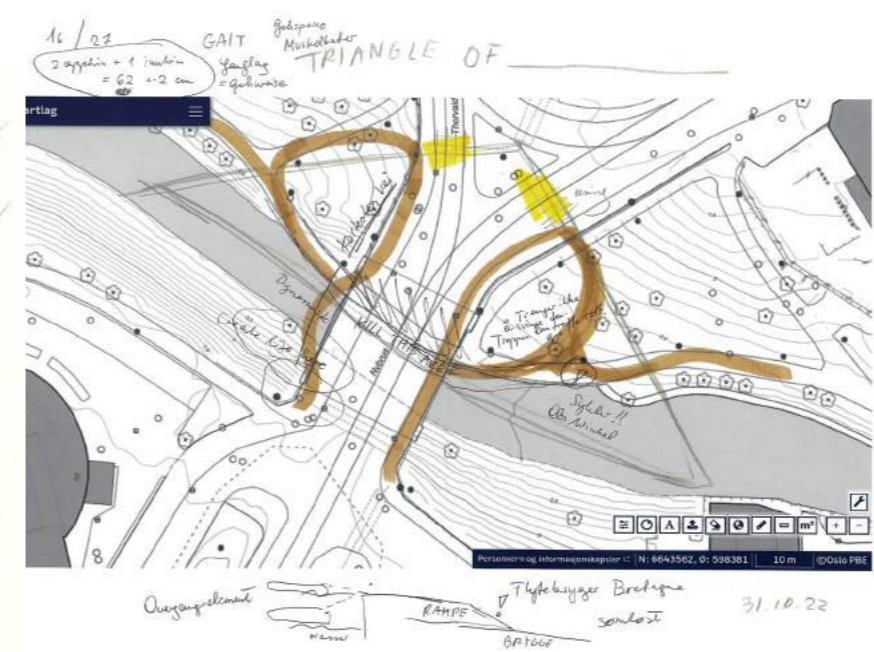


Will use if I need to, but not for fun. **scary at night**
EXTREMELY scary at night. Will not use.

SASSU CREATING NEW MOVING PATTERNS



CONNECTING GROUNDS



30

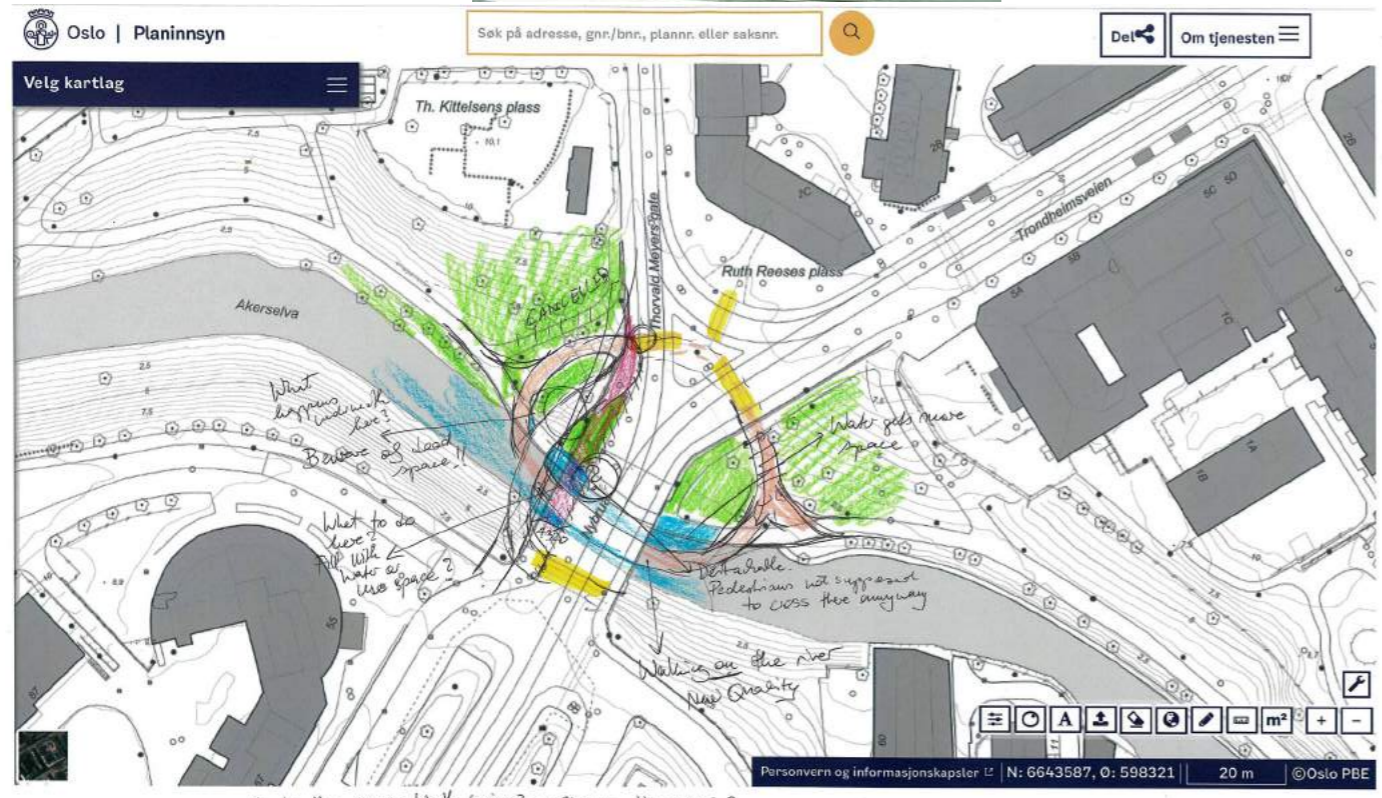
Using existing pedestrian infrastructures (marked in yellow in the map above) as a guide for the new ones.



Highway clovers as refined ways of mathematical organisation

Traveling in loops like eggs in the female reproductive system

31



Organic beings showing similar angles and loops

Highways going like veins or arteries through the city

Highways in the human body

Akerselva as an artery through Oslo

Jean Claude and Christo

EXPERIENCED SAFETY

CONNECTEDNESS

VISIBILITY

To reach the quality without a name we must then build a living pattern language as a gate.

This quality in buildings and in towns cannot be made, but only generated, indirectly, by the ordinary actions of the people, just as a flower cannot be made, but only generated from the seed.

Christopher Alexander, Ways of Building



EYES IN THE STREET

A statement that summarizes an important thought in urban planning. Jacobs states that there is safety in streets that are used by plenty people, where one does not walk alone. Creating a reason to go and spend time at Nybrua was a goal of this project. Opening the area up for all kinds of people that have been afraid to use it before, will make it feel safer for others, too.

JANE JACOBS

ACTIVITIES

The new paths invite for different types of activities:

Necessary activity

Being able to walk underneath the bridge, leaving the hiking trail uninterrupted.

Optional activities

Being able to look at the water, being able to sit down and rest in the sun, being able to climb the concrete mass underneath the bridge whenever the water level allows.

Social activities

Bonding: Due to its proximity to several tram stops (Heimdalsgata, Nybrua and Schous Plass) the new Nybrua has the potential to become a pleasant and practical meeting space.

Bridging: The quantity of sitting possibilities in the sun allows visitors to get in casual contact to other visitors and have a conversation.



SASSU

A FLOATING BRIDGE

The floating bridge is a solution for creating a new experience along Akerselva. It is part of the transformation of Nybrua from a forgotten underside to a cared for space. With the floating bridge I want to enhance Nybrua's new function as a meeting space.

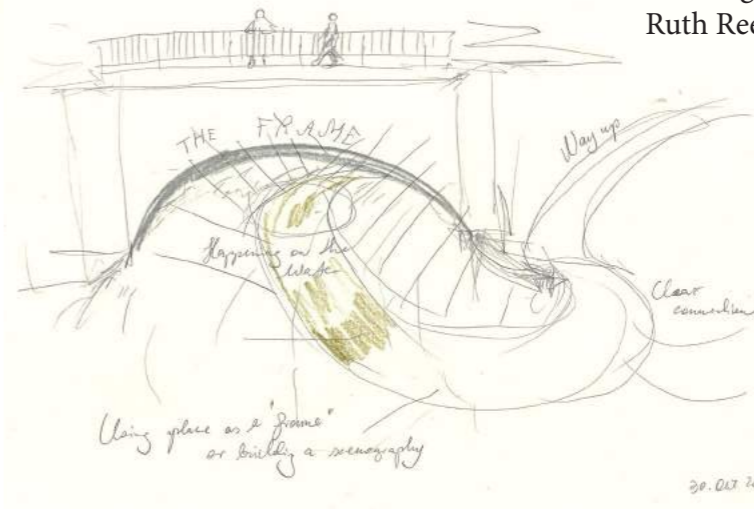
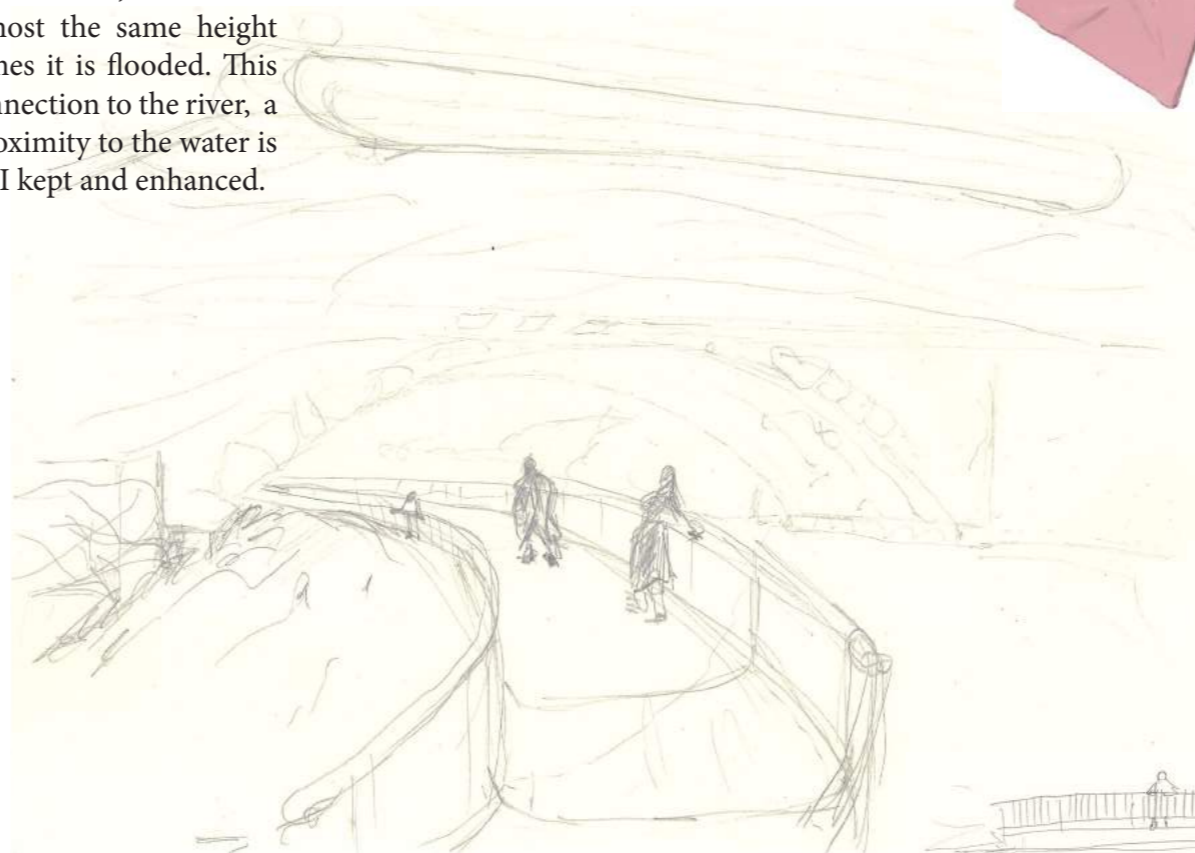
It also gives a new perspective on how we can see bridges. Quite rarely it is possible to walk on a floating bridge underneath another bridge.

The existing underpass may have seemed wide but due to the very varying height, it was only possible to comfortably use a width of 0,73m of the path as of today. With its width of 2,9 m, the floating bridge finally makes space for its users.

Why floating?

thereby the dead corners next to the path could be eliminated. Places that were used for urination and littering are now not accessible. It also limits the fear of waling passed a dark corner one does not have an overview over. Nobody can hide there anymore with the intention of harrassing or scaryng a passer by.

However, the existing underpass does have a quality which I wished to keep: It is very closely situated by the water, sometimes the water is on almost the same height as the path, sometimes it is flooded. This gives the visitor a connection to the river, a way to observe it. Proximity to the water is therefore the quality I kept and enhanced.

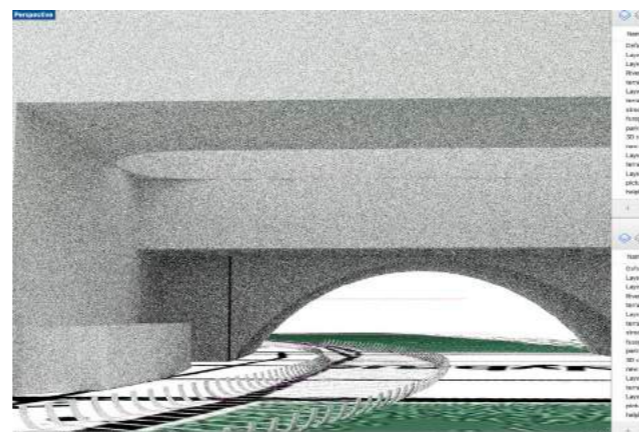


The choice of colours

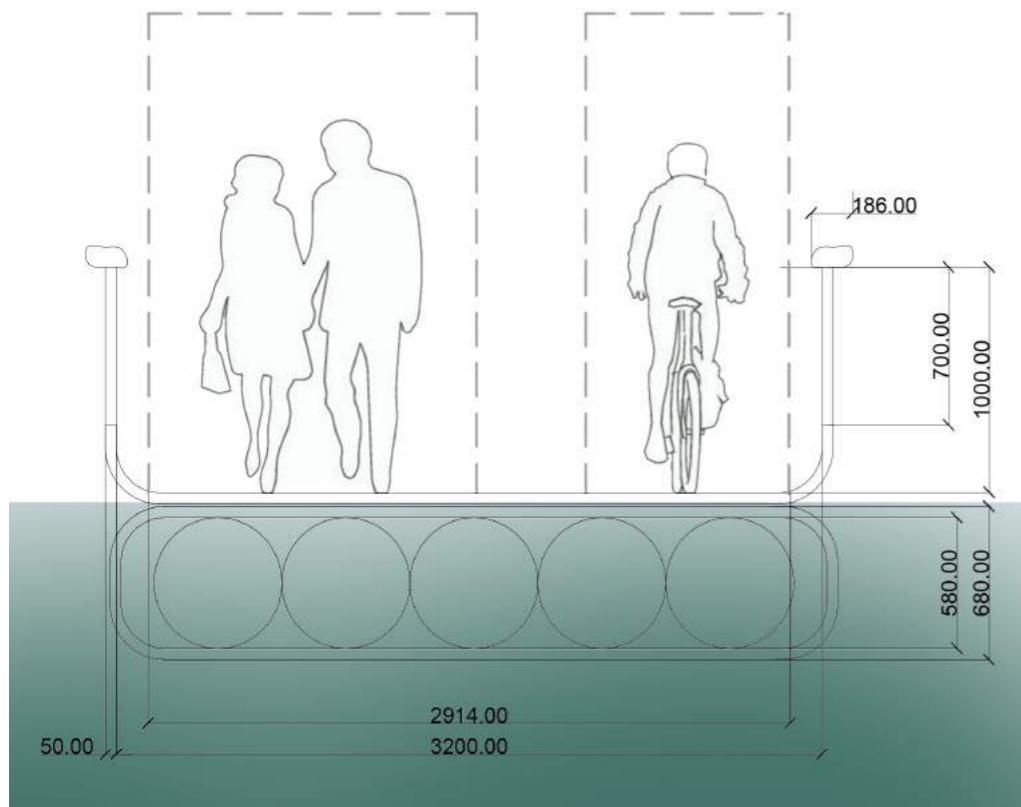
Burgundy: Complementary colour to the river but with same chromatic value

Pale pink: Complementary colour to the river and tiles

Eighties beige/ pale mustard: Warm and neutral, in connection to the glazed brck houses and Ruth Reeses plass



SASSU



Section

SHINY GREEN TILES DRESSING THE INTERIOR

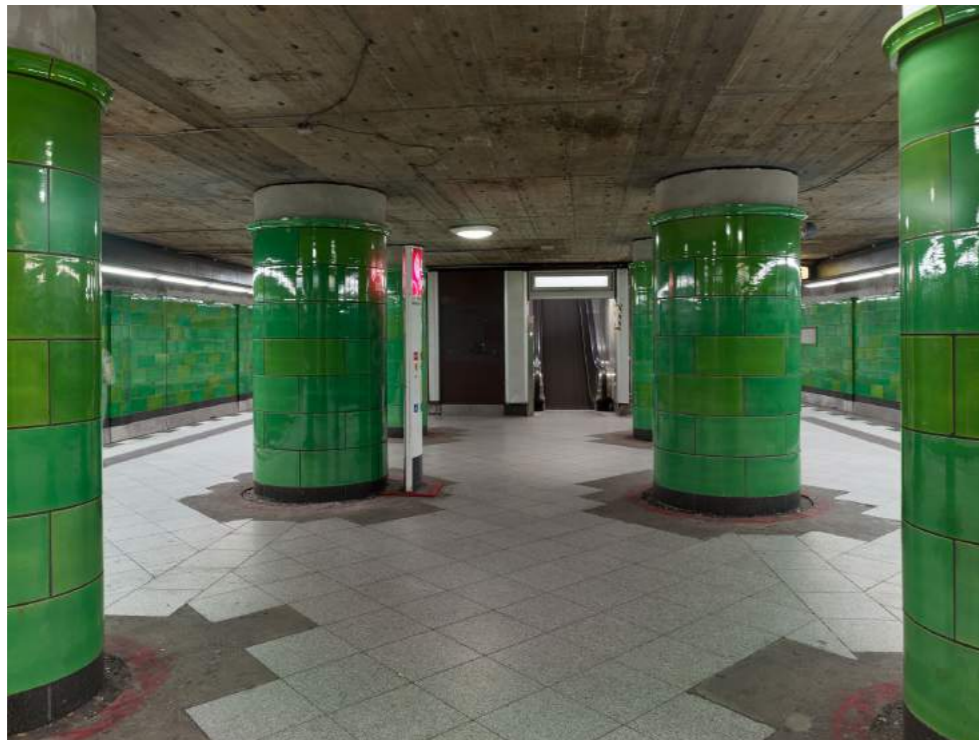
The different parts of the bridge are not designed to interact with each other through shapes. All four different parts (Stone bridge, East-sidewalk, first new Westside lane, 1941 concrete construction) are designed with the building techniques that were popular at the time the elements were built. They are pragmatic and fulfil practical purposes only.

I did not want to hide the history of the bridge and the differences between its parts, but something needed to change.

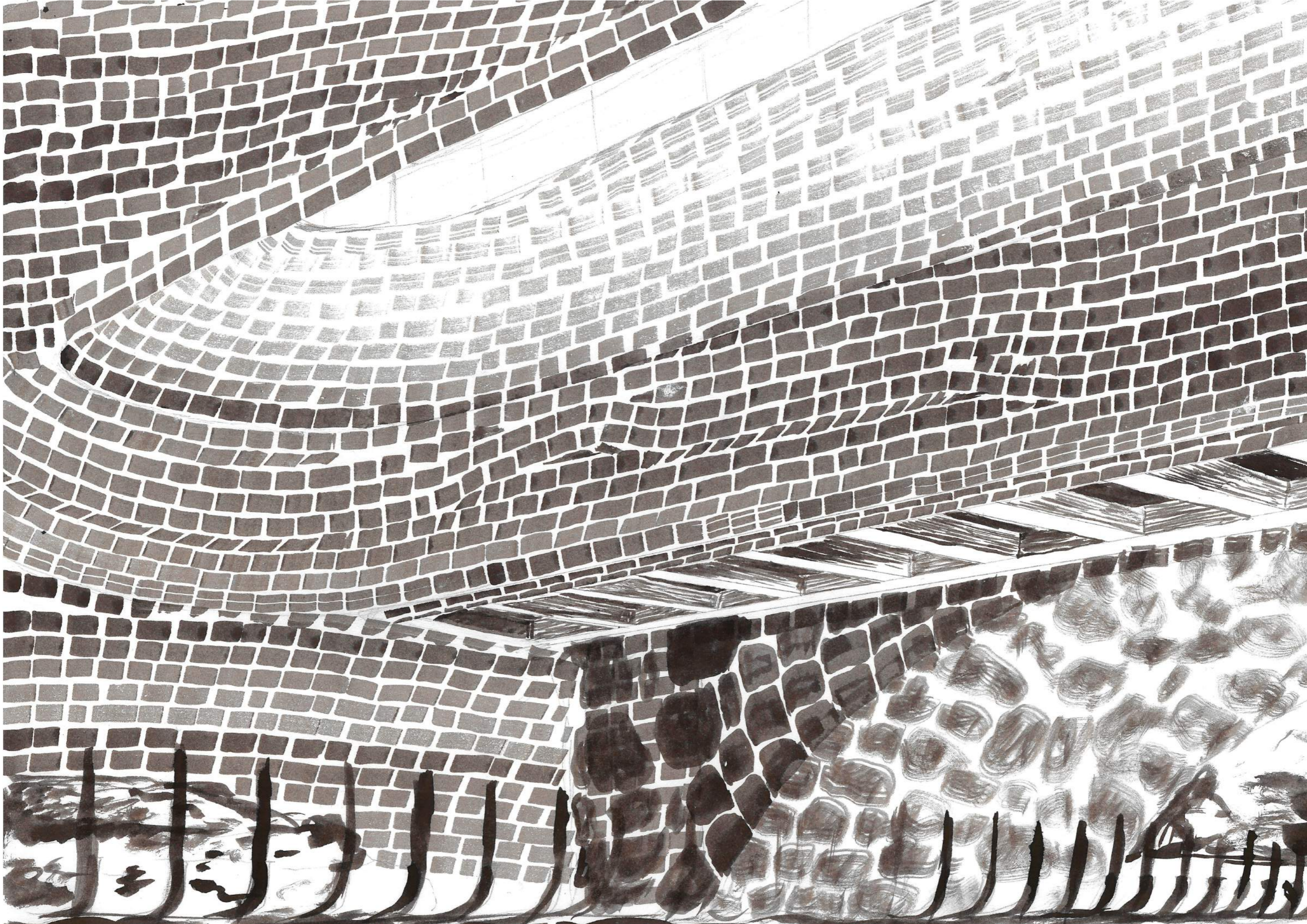
I decided to add shiny-glazed green tiles as ornamentation. The shapes stay, but the space feels cleaner and cared for. The material combination of concrete and tiles has a very urban association and quality because of its use in Metro stations.

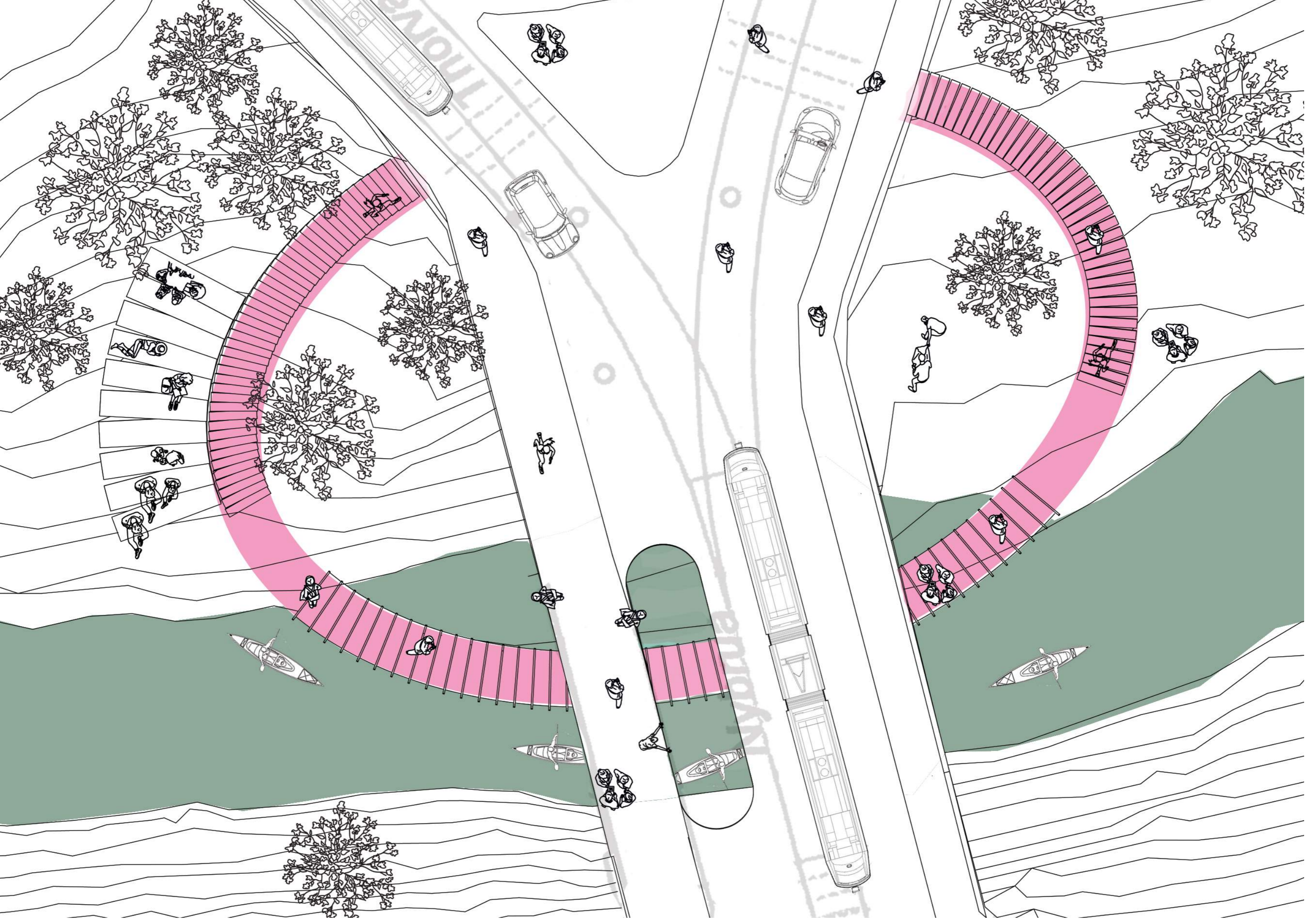
The colour green emphasizes the complementary red tones in the red granite of the stone bridge and creates a playful connection to the river. It also adds a new colour into the area.

The tiles also complement its architectural proximity, for instance, the glazed brick building in Markveien and the red brick building of Schous bryggeriet.



U-Bahnhof Bismarckstrasse, Berlin





SASSU

Possibility of staying
anonymous

Making public space accessible for
more people than before

Non-exclusive

Safety without
surveillance

Intersectionally
feminist

Reflection on
DEMOCRATIC SPACE

Free to use

Open to adaptability

44
Changing elements of the past
to accomodate the future

45

Reflection on
CREATIVE SPACE

Reflection on
HISTORIC SPACE

Seeing the city from a
new perspective

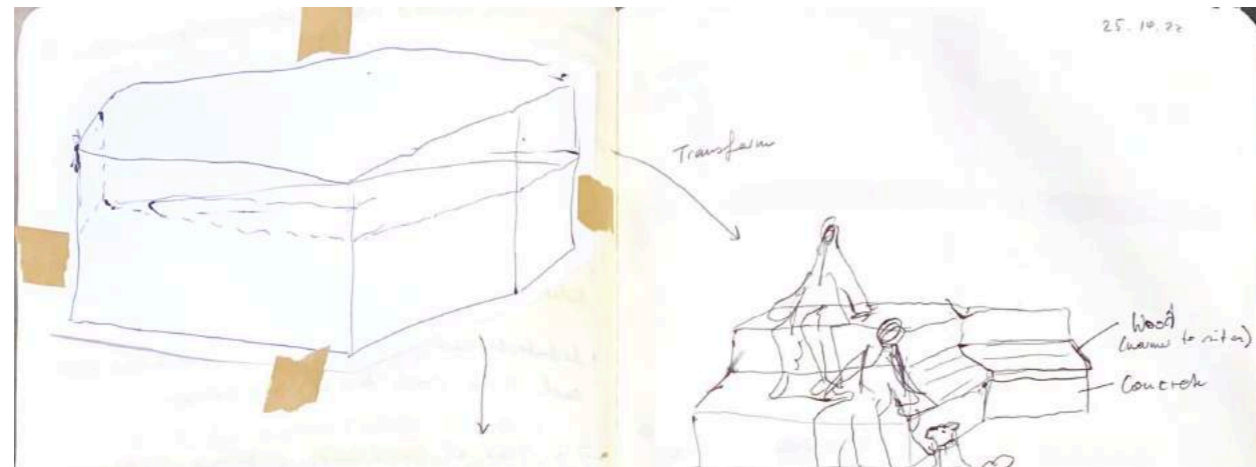
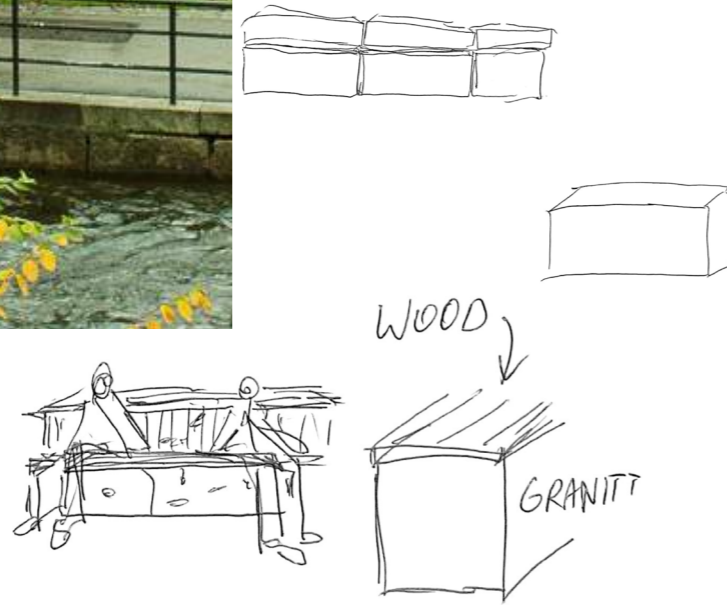
Possibilities to rest
in a non-commercial
manner

Respecting what has been
there from before

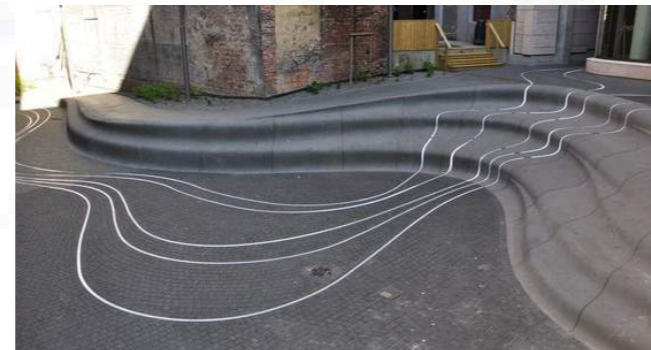
SASSU



RE-USE



Transformation of the concrete block to a bench



ACCESSABILITY

Physical accessibility

The underpass is accessible for everybody, the floating bridge is wheelchair friendly. However, the stairs and sitting stairs are not inclusive to people in wheelchairs or rollators. The hillside was very steep from before and even when it was a ramp it was not conform to wheelchair use. I think the quality of my design is impacted by excluding wheelchair users from the core of the social spots.

Visual accessibility

Visually the place is accessible to everybody, colours, textures and round shapes invite people to explore and use the space.

Symbolic accessibility

Also symbolically the place is accessible to everybody. It is public, unmonitored, open at all times and free to use. It invites to sit by the river in an informal way without spending money. It is laid-back, playful and populist.