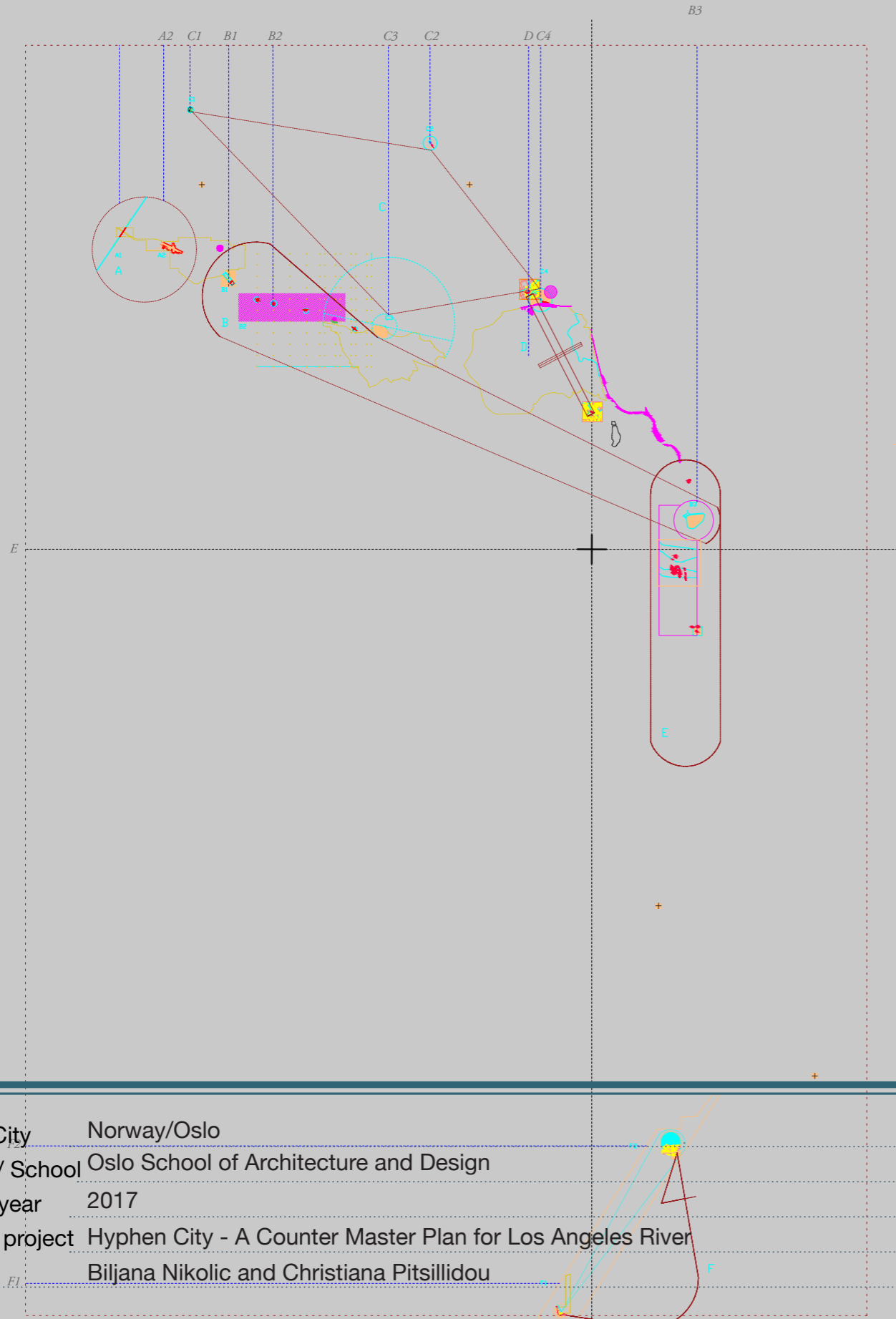
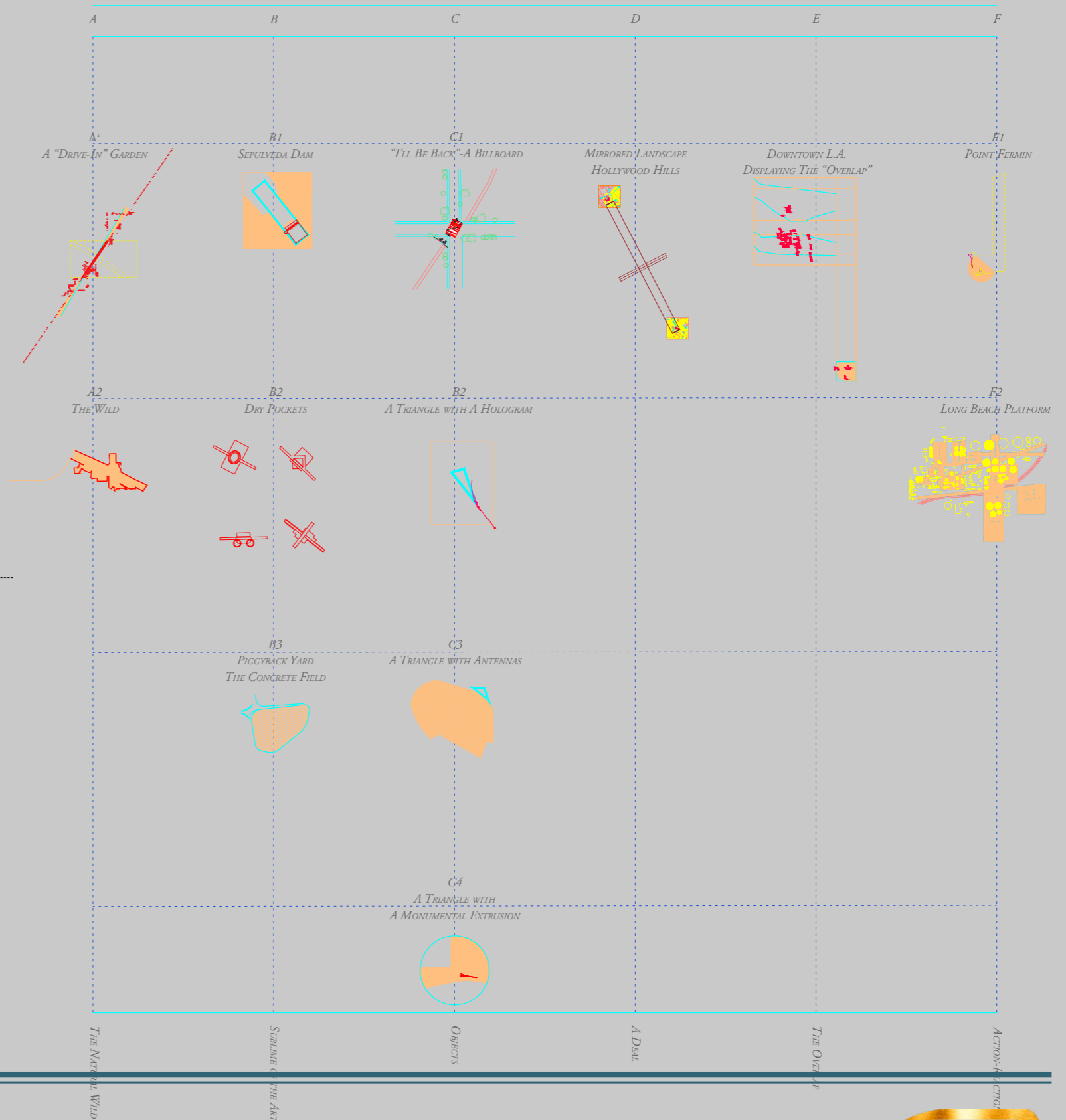


IDEOGRAM
LOS ANGELES, CALIFORNIA

- HYPHEN GROUPS
- GROUP SEGMENTS
- AREA OF ACTION
- TOPOGRAPHIC ENTITIES
- NEGOTIATED LOS ANGELES RIVER MASTERPLAN 2020
- COUNTER ACTIONS TO LOS ANGELES RIVER MASTERPLAN 2020



TAXONOMY OF HYPHENS
LOS ANGELES, CALIFORNIA



Country / City Norway/Oslo
 University / School Oslo School of Architecture and Design
 Academic year 2017
 Title of the project Hyphen City - A Counter Master Plan for Los Angeles River
 Authors Biljana Nikolic and Christiana Pitsillidou





PERFORMATIVE NATURE

Barcelona International Landscape Architecture Biennial

September 2018 **Barcelona**

SCHOOL PRIZE

X International Landscape Architecture Biennial

Máster d'Arquitectura del Paisatge -DUOT - UPC

ETSAB- Escola Tècnica Superior

d'Arquitectura de Barcelona

Avenida Diagonal, 649 piso 5

08028 Barcelona-Spain

TECHNICAL DOSSIER

Title of the project	Hyphen City - A counter Master Plan for Los Angeles River
Authors	Biljana Nikolic and Christiana Pitsillidou
Title of the course	Master Diploma Project
Academic year	2017
Teaching Staff	Luis Callejas and Kai Justin Reaver
Department/Section/Program of belonging	Institute for Urbanism and Landscape and Institute for Architecture
University/School	Oslo School of Architecture and Design

Written statement, short description of the project in English, no more than 250 words

In the project, hyphen represents the abstract method in order to achieve a speculative understanding of tangible, and intangible, spaces in the Los Angeles River.

Due to its own dimension, and the huge size of the concrete realm, it can be seen as another type of freeway, another 'endless plain' in Los Angeles. Its spatial quality and monumentality lie on a siteless 'field' for speculative attempts and becomes an infinite grid. For the Los Angeles River, concrete has become a new landscape condition, a playground for film production, and used to explore a psychogeographical reality. Virtual images of selected films have become the surreal substitutes of the 'natural'. The channel created has altered spaces and fragmented images related to speed, scale, materiality, and perspective. Its projection and documentation, in a variety of cinematic fictions, have enabled it to be a self-referential and authentic object, contributing to its totality as a liminal space.

The narrative for the diploma is developed through the vivid capture of the landscape and architecture along the river through specific framing or analysis. These are the initial concepts of the eight films under study, which further explore the river's site-less qualities, depending on their level of fiction, speed, and psychogeography. Given that its visual history is experienced at certain speeds and environments; the Los Angeles River space has been plot- mapped and observed through hyphen speculations, varied from real to fictional scenarios of fragments.

For further information

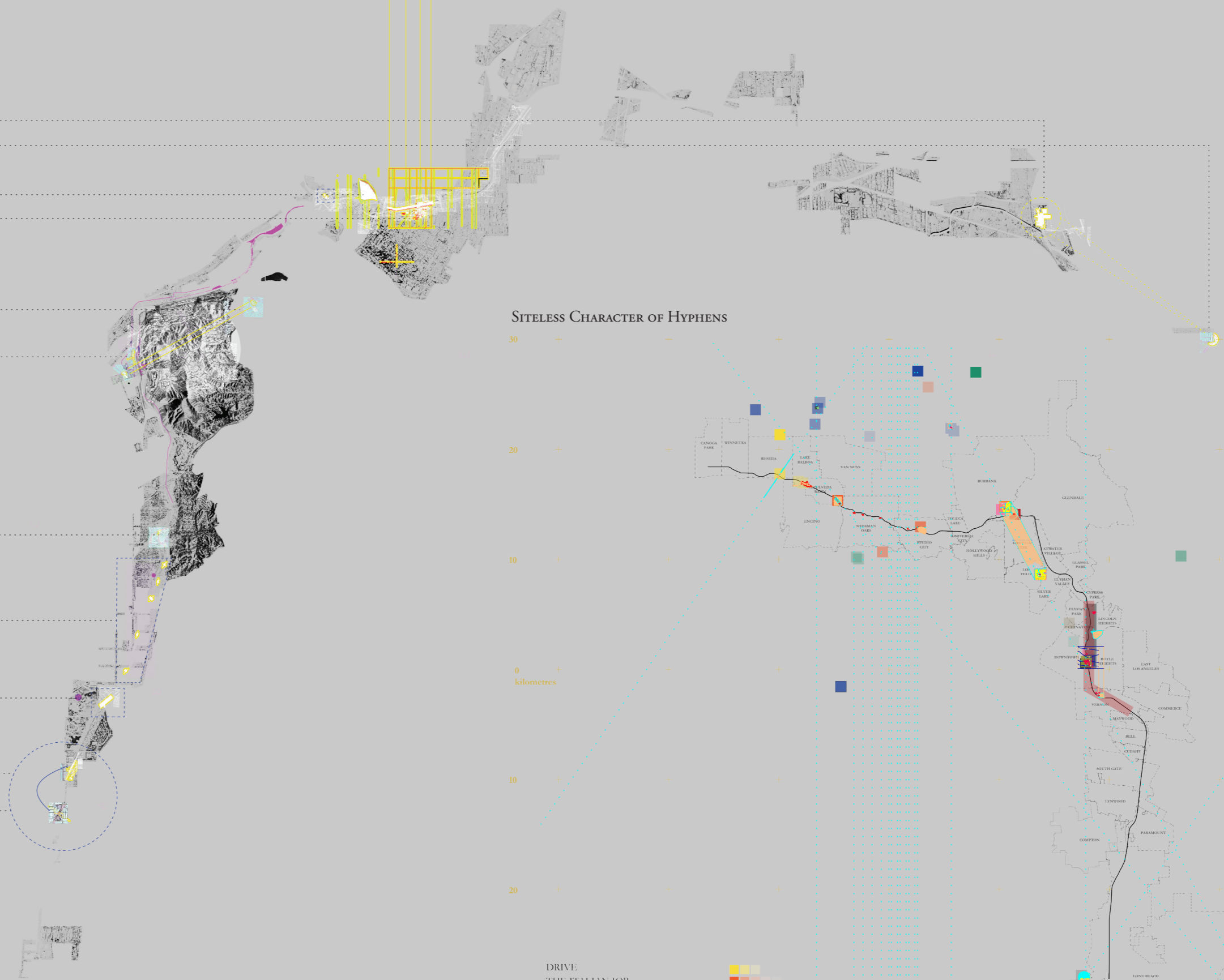
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T: + 34 93 401 64 11 / +34 93 552 0842

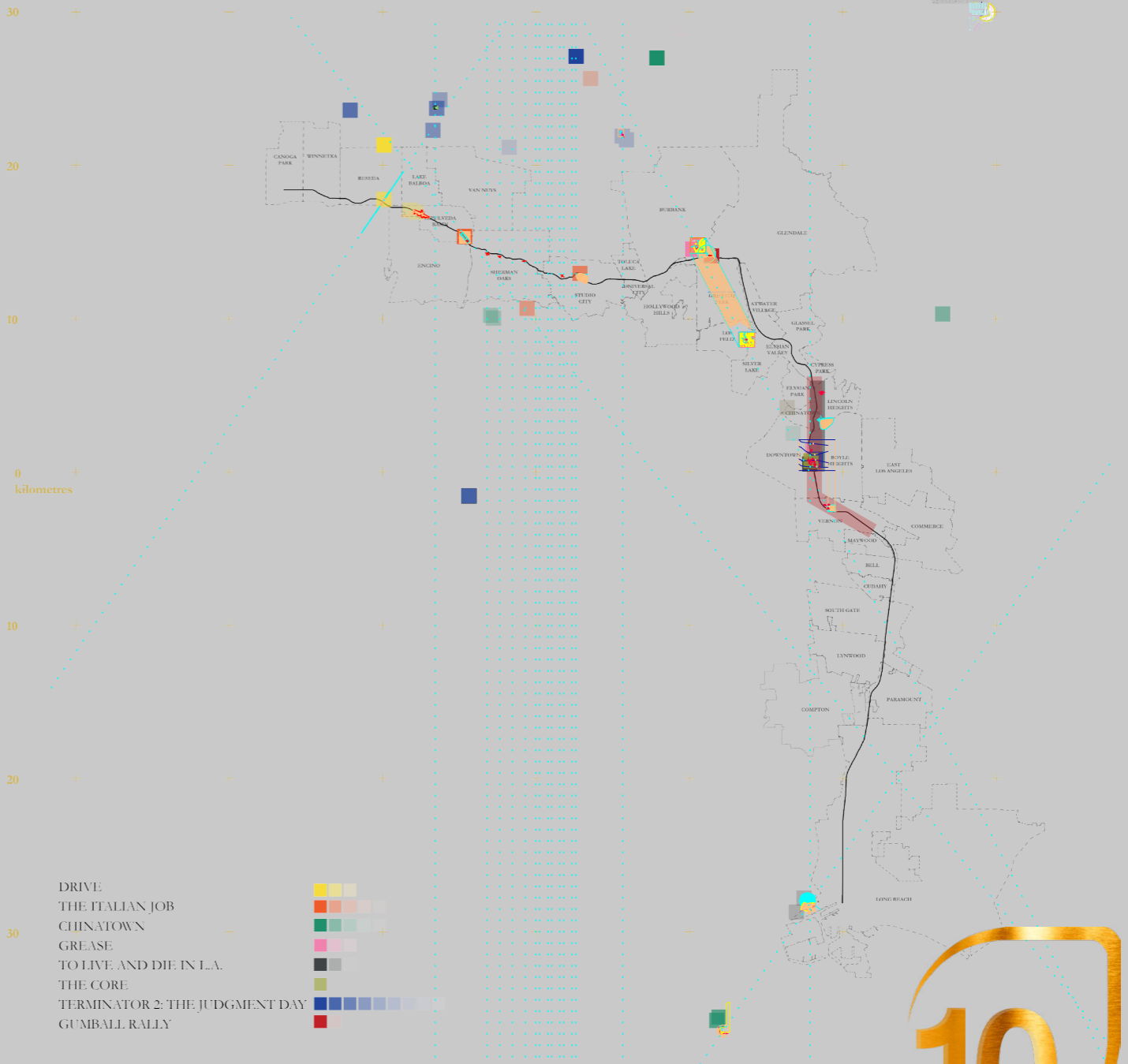
Contact via email at: biennial.paisatge@upc.edu

Consult the web page <http://landscape.coac.net/>

F^2
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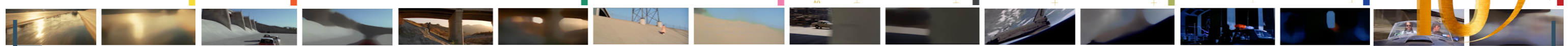


SITELESS CHARACTER OF HYPHENS

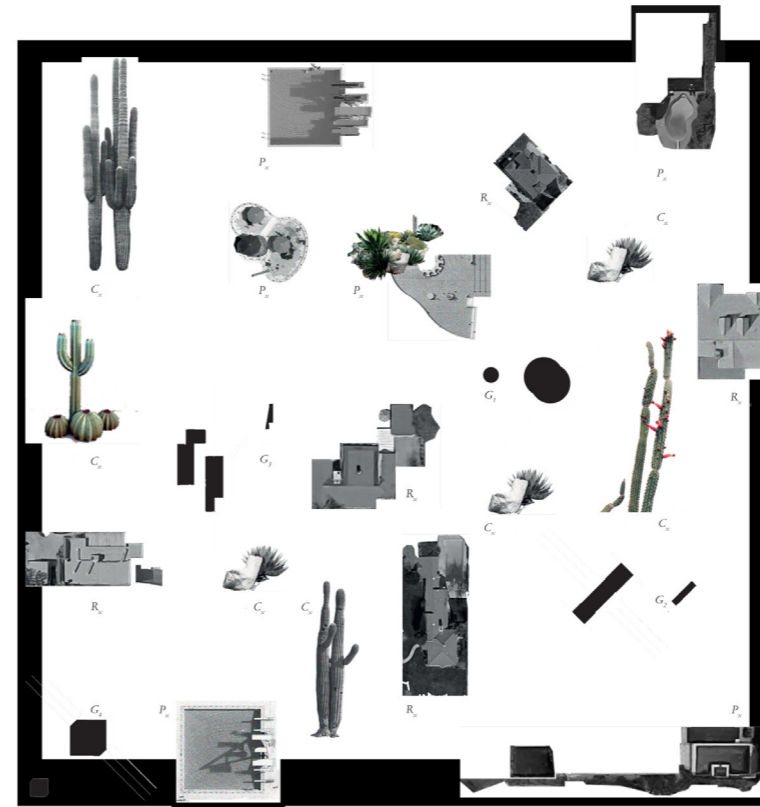
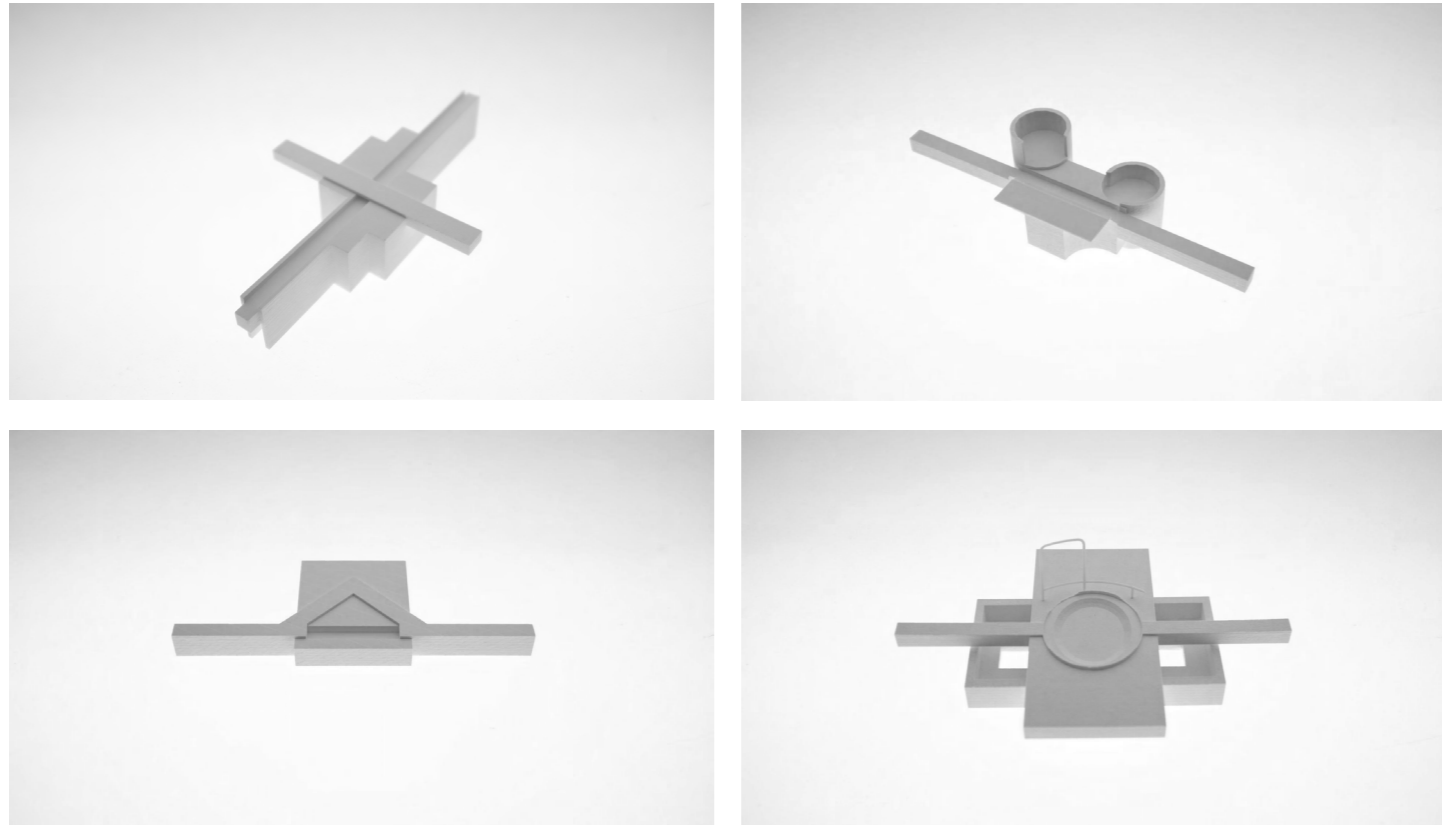


- DRIVE
- THE ITALIAN JOB
- CHINATOWN
- GREASE
- TO LIVE AND DIE IN L.A.
- THE CORE
- TERMINATOR 2: THE JUDGMENT DAY
- GUMBALL RALLY

10



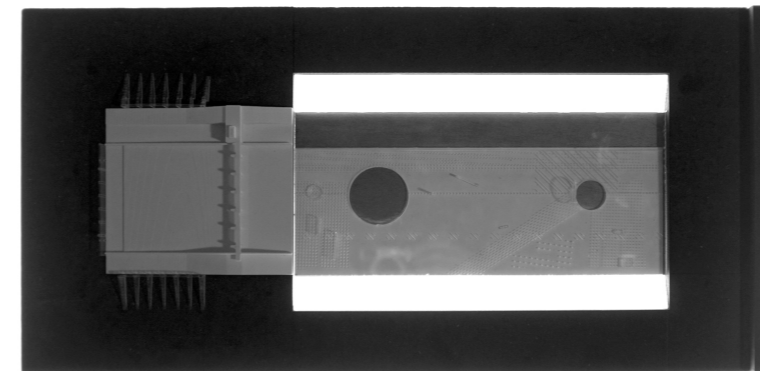
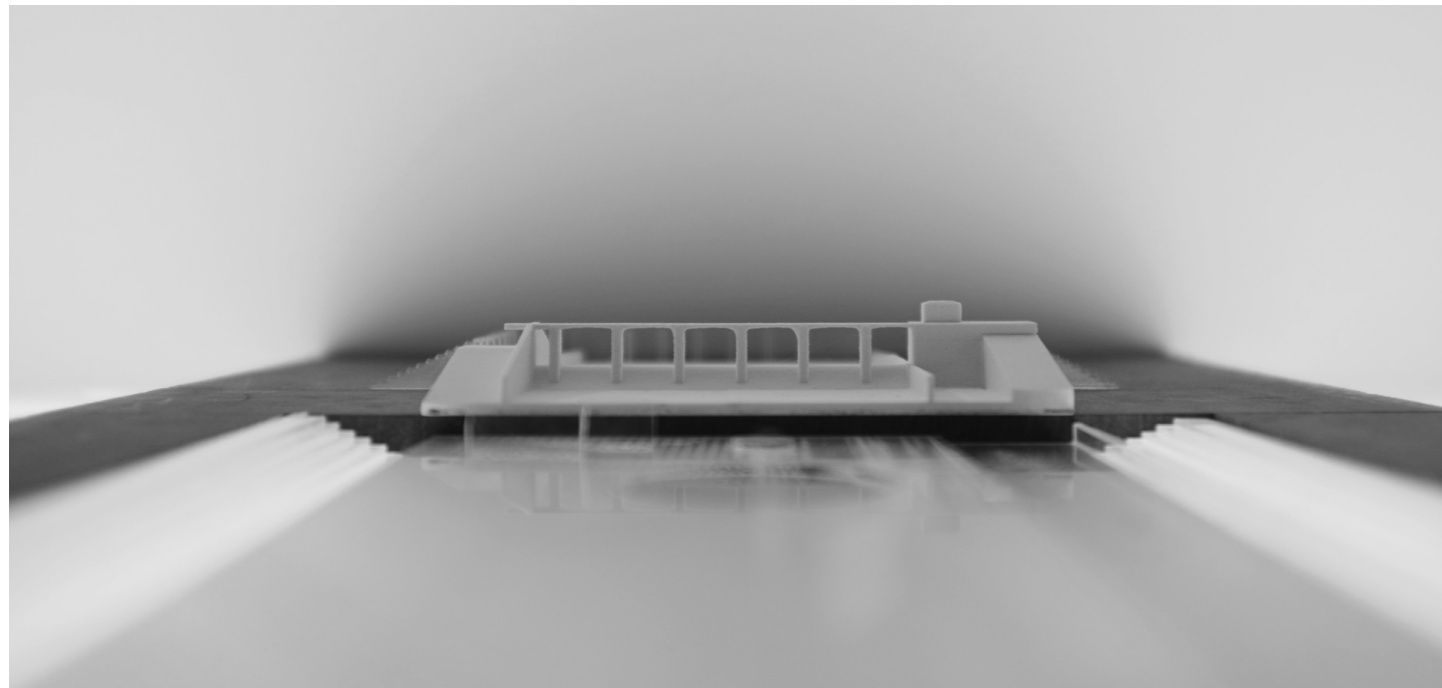
HYPHEN B_2 *** (tangible concrete surfaces)
 Dry Pockets
 $P_x R_x G_{1,2,3,4} C_x$
 Studio City and Sherman Oaks, Los Angeles, California



In Dry Pockets design intervention, Sherman Oaks and North Hollywood neighborhoods is consisted of 90% of properties with pools. Originally the site was chosen while studying the movie *The Italian Job* (2003), where the mini coopers race in the narrow sectional channel geometry. The pool as an architectural feature is celebrating its need for massive amount of water to be maintained affecting representative amount of water belonging to the river. The waterless river in Sherman Oaks reminds the typology of a pond – yet a waterless pond, located within wealthy neighborhoods, facing the yards of residences, dry gardens are appearing at the juxtapositions between Sherman Oaks and North Hollywood city grid and the curve of the river.

The four dry garden typologies are celebrating the perpendicular situation of the 90 degree grid, they are composed with drought tolerant vegetation, creating geometrical public spaces along the river and enhancing possible interconnections. The channel's beauty is to be showcased, given that the artificial pool concept is preserved as the normal.

HYPHEN B_1 *** (tangible concrete surfaces)
 Sepulveda Dam
 The Sublime

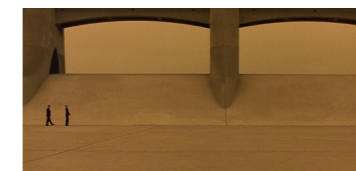


In Sepulveda dam we are speculating the stunning spatial aesthetics of the dam as a beautiful architectural piece, and as a forgotten landscape, claiming that concrete documented in the *Italian Job* (2003) fantastically serves the existing conversation between its materiality, geometry and natural ground. Using artificial landscape to explore the possibilities of mini cooper cars the Sepulveda dam has been used as a playground for such actions. However, *Gattaca* Movie (1997) marks the space as a dramatic rooftop connecting its relation with the sky as background. Intervention within the dam has been drawn in the broader context of a garden, treated like a temple one can notice; in which both its context and itself required further completion.

The square form of the dam (140x140m – inner core) from which any grid is developed around it and almost 4 hectares area surface acting as a promenade - is habituated by a field of vegetative landscape, creating proportional dimensions of the structure + enhancing the overall artificial site as a forbidden city of its own. Sepulveda dam as a concrete artifact is being recognized; sharp and smooth surfaces have inspired the descending structures which define hierarchy between levels and perspective to it while approaching. Their insertion into the landscape creates a designed ground, hence a boundary. Landscape processes around it through time as the concrete banks decay; consisted of alienated nature.

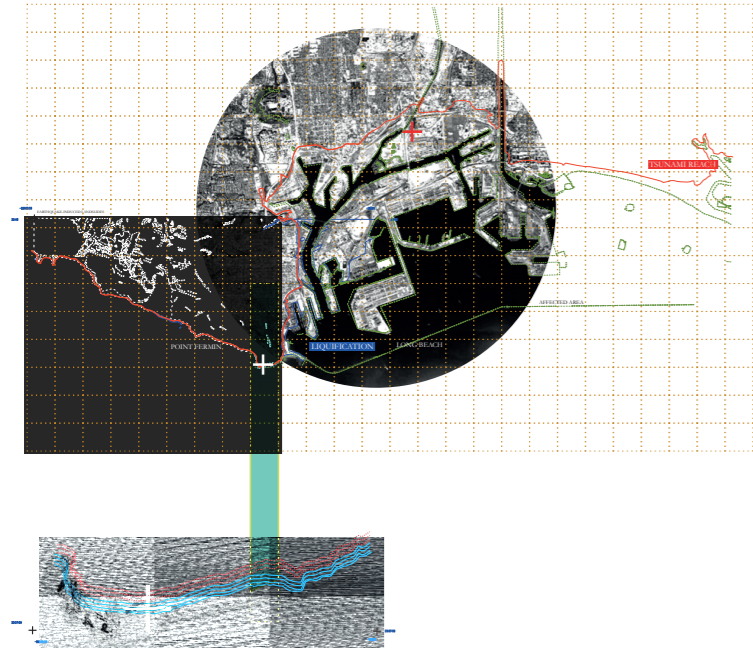


ITALIAN JOB (2003)



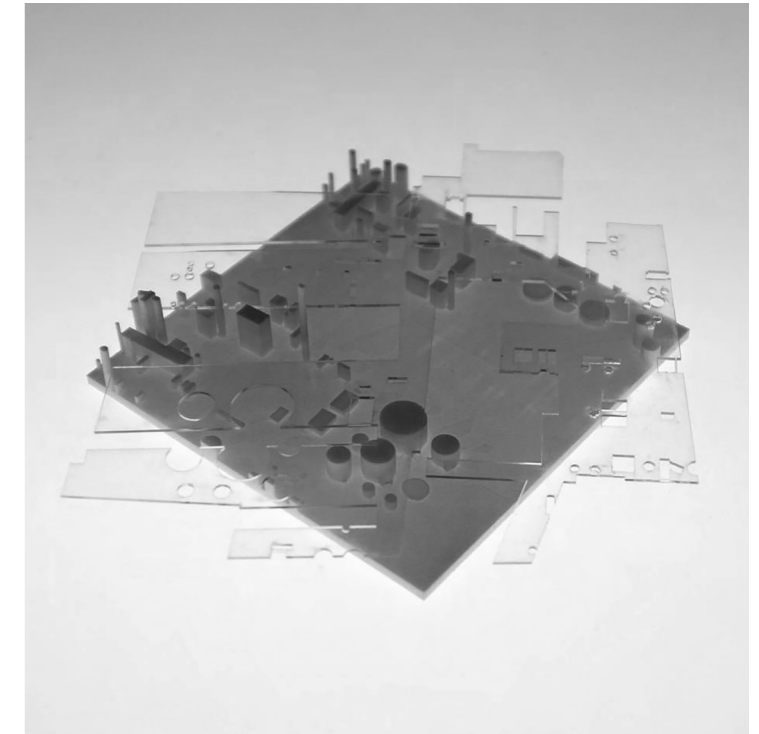
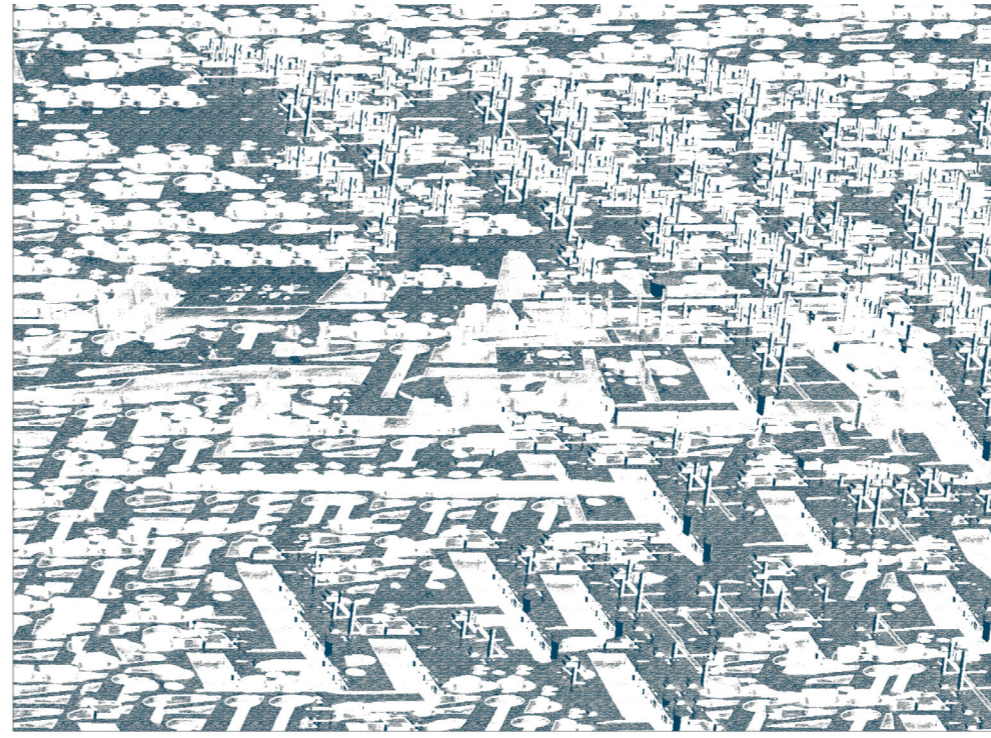
GATTACA (1997)

HYPHEN F_1 and F_2 *** (intangible preservation strategies & fictional scenarios)
Point Fermin and Long Beach
Earthquake and A Platform

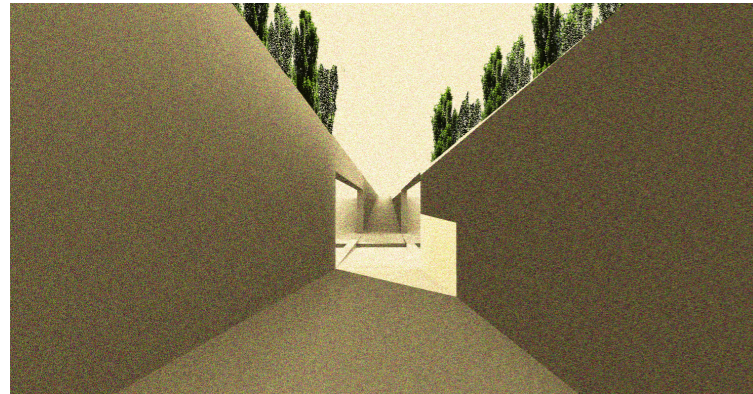


Even though this speculation point is outside the Los Angeles river, the Point Fermin is taking into account natural hazards in the area. City of Los Angeles specified it as very dangerous, hereby we are claiming that is acting as a salvation point. In neo noir mystery movie, by Roman Polanski, Chinatown (1974), it resembled a magnificent cliff landscape, the coastline of southern Los Angeles. City grid is dramatically hitting at the end of the cliff coast – as usually Los Angeles city grid does – Point Fermin is a low density area. Acting as a detective on the site, the discovered GIS data Have shown that natural strata conditions will remain almost untouched while a significant and section of artificial Long Beach area will be flooded and destroyed and eventually become an island of its own territory.

Inspired by the speculations of Point Fermin, Long Beach as presented through the blue filter in Terminator II, has already been dreamt as a post-industrial site of significant architectural quality and artificial landscapes. Understanding that this site typology has been used in order to form certain plot stories of curiosities, the site has been also imagined as a fictional scenario in terms of Point Fermin climatic speculations. Longing to become almost a museum of its artificial extrusions, much like the fantastic Watts towers by Simon Rodia located within the Simon Rodia State Historic Park in Los Angeles.



HYPHEN A_1 *** (tangible topography)
A Drive In Garden
Reseda Park Lake, Reseda, Los Angeles, California



Referencing topography, where we modify the channel, in order to provide the new interconnection. A line to Victory Blvd is introduced in order to provide the direction of the river, as a new space in the city of Reseda being seen for the first time such in the movie Drive. The line from the core to its margins has its peculiarities on how it cuts certain architectonic elements, but also landscape feature. The cut of channel or is producing a perspective which is composed by planting cypress trees, already matured and transported to the site. The line is framed by the two walls, a sectional cut within the boundaries of the park Reseda which enhances a new connection towards the channel; this is an alternative proposal for the existing bridge, as well a new bridge proposed in Revitalization Master Plan.

HYPHEN A_2 *** (tangible topography)
The Wild
Sepulveda Flood Control Basin, Encino Village, Los Angeles, California



Questioning the territorial input of what is the real atmosphere and taking measures of certain points which carried the most romantic moment in movie Drive. The imagination roams across its topographical entities and the viewer is prompted to speculate about the narrative of the moment. The Wild becomes the old as concrete is taking over. Preserving both atmospheres, framing the transition from concrete to natural, the built wall is enclosing certain facilities while establishing islands within its boundary. The park within the wall is identified as an autonomous park, a commodity. This certain curiosity becomes something that must be decoded through imaginative interpretation. The wild becomes a treasure kept alive, exactly as captured in the Movie Drive which resembled the happiest and most romantic frames of the movie.

