

Memo to Kevin Lynch from Gyorgy Kepes:

MORPHOLOGICAL ASPECT OF THE CITY

In order to have a common technique in the morphological study of the cityscape I would suggest proceeding in the following ways:

First, we could make an inventory of the optical and sound characteristics of the area in consideration.

The second step would be a thorough analysis of the optical and sound configurations recorded.

The next step would be consideration of our own responses, a kind of self-interview, recording and evaluating our subjective reactions to the nature of a particular environment.

The last study would be an extensive interview of subjects from different age levels, professions, background and cultural equipment, with the aim to find some common denominators in their responses and evaluate the variables which modulate the reactions.

(1) Inventory of optical and sound patterns of a small-scale city environment.

a) Scale maps of the area, areal photographs, site plans, weather charts, illumination data, traffic charts, climate records, etc.

b) Three-dimensional models of the solid forms in the area, their relative position, models of the negative spaces or voids, models made out of solid and transparent planes to describe the intersection of planes, angle differences, etc.

c) Photographic sequence study of the visual field approaching the area from all possible avenues converging in one location.

d) Photographic sequence studies diverging from an assumed center of the area.

e) Motion picture sequence of the above two, recorded first with the speed of the pedestrian's locomotion, second with the speed of a motor car.

f) Photographic sequence of the elevation of buildings.

g) Sequence photographs of the changing texture pattern of the floor levels complemented by diagrams of level drops.

h) Photographic study from a significant position moving around the vertical axis at a 360-degree angle, with the purpose to survey the horizontal limits of the vista.

i) 180-degree photographic sequence study on a horizontal axis with the purpose of defining vertical limitations of the visual field.

j) Bird's-eye view of the area from a variety of elevations at different hours of the day.

k) Frog's-eye view of some significant vistas repeated at different hours of the day.

l) 24-hour day-night photographic sequence from some characteristic position in order to record the light modulation of forms by the changing character of the scene due to changing traffic density and changing grouping of people.

m) Traffic shots made from some significant street intersections in order to be able to compare the changing mobility of the scene.

n) Photographic sequence made in certain characteristic positions recording the same scene under the widest variety of weather conditions, sun, rain, snow, fog, cloud, etc.

o) Photographic study of individual objects or characteristic details, street furniture, doors, windows, chimneys, trees, shop windows, etc.

p) Photographic study of communication signs, symbols such as street signs, traffic signs, billboards, displays, etc. This study should be complemented with color charts.

q) Photographic study of some activities characteristic of the people living in this environment, moving to office, shops, church, movies, etc.

r) Photographic inventory of transportation vehicles seen in the area.

s) Color notation of the building sequences, pavements, etc., using perspective drawings and exploded drawings.

t) Texture notation of various vistas utilizing photographic and graphic means.

u) Sound recording of the sound texture heard at a variety of points.

v) Sound recording from a path of a moving pedestrian and from a path of a moving vehicle with different speeds.