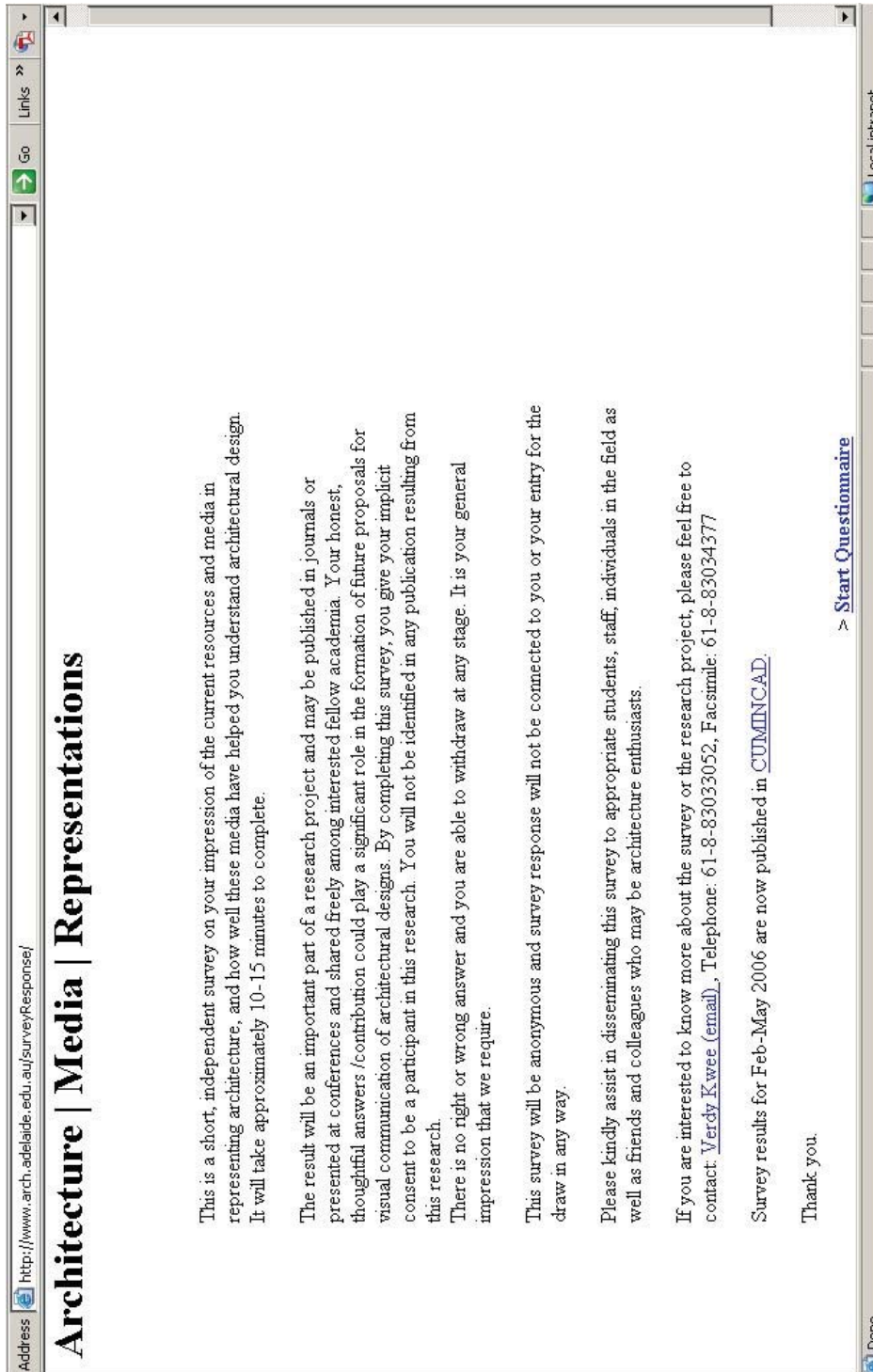


Appendix **A** | **Collected Data & Process**

'Architecture | Media | Representations' Survey Questions



The screenshot shows a web browser window with the address bar containing the URL <http://www.arch.adelaide.edu.au/survey/Response/>. The page title is "Architecture | Media | Representations". The main content of the page is as follows:

This is a short, independent survey on your impression of the current resources and media in representing architecture, and how well these media have helped you understand architectural design. It will take approximately 10-15 minutes to complete.

The result will be an important part of a research project and may be published in journals or presented at conferences and shared freely among interested fellow academia. Your honest, thoughtful answers /contribution could play a significant role in the formation of future proposals for visual communication of architectural designs. By completing this survey, you give your implicit consent to be a participant in this research. You will not be identified in any publication resulting from this research.

There is no right or wrong answer and you are able to withdraw at any stage. It is your general impression that we require.

This survey will be anonymous and survey response will not be connected to you or your entry for the draw in any way.

Please kindly assist in disseminating this survey to appropriate students, staff, individuals in the field as well as friends and colleagues who may be architecture enthusiasts.


If you are interested to know more about the survey or the research project, please feel free to contact [Verdy Kwee \(email\)](mailto:Verdy Kwee), Telephone: 61-8-83033052, Facsimile: 61-8-83034377



Survey results for Feb-May 2006 are now published in [CUMINCAD](#).

Thank you.

[> Start Questionnaire](#)

The browser's status bar at the bottom shows "Done" and "Local intranet".

Address  http://www.arch.adelaide.edu.au/survey/Response/online0.htm

Go  Links 

Architecture | Media | Representations pg 1/8

Firstly, in order to understand the background of our respondents, please answer the questions below.

I am a:

- First-Year Architecture Student
- Second-Year Architecture Student
- Third-Year Architecture Student
- Fourth-Year Architecture Student
- Advanced-Year Architecture Student
- Post-Graduate Student (Architecture)
- Full-time Lecturer/Professor
- Architect (graduate or registered)
- Other:

LOCATION

City:



Country:


1 To begin, think about the architecture which you have most recently learnt/studied -from media like print, broadcast, The Internet/digital, etc -but **have not visited** personally.
Please fill the details below.



Architect/s of the building:

Building name/location:

[Next](#)

 Done 

Address  http://www.arch.adelaide.edu.au/surveyResponse/online1.htm

Go  Links 

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2 In studying this architecture, where have you obtained your information from? *(please tick answer/s)*

Books

Journal(s)/Magazine(s)

Lectures

The Internet/Computer

Video documentary(s)

Others *(please specify):*

3 Do the resources you selected above include any of the following? *(please tick applicable answer/s)*

Texts (written or spoken)

Sketches

Drafted drawings (sections, elevations, plans, axonometric, etc)



Photographs of the building/place

Photographs/pictures of models (physical/digital)

Video footage of the building/place

Computer animations

Others:

Done  Local intranet 

Address <http://www.arch.adelaide.edu.au/surveyResponse/online2.htm>

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3 **FACTORS** . A number of factors related to architectural design are listed below. First, rate how much you agree that the factor is important in understanding the architecture you studied, then rate how much you agree that you understand the factor of the design through the resources you have obtained.

For example, if you strongly agree that knowing the design form is important in order to understand the architecture, you may click 7 in the **Importance** column. If, however, you only agree slightly that you have understood the form of the design from the resources you have obtained, you may click 5 in the **Understanding** column.

Scale reference
 1: Strongly disagree
 2: Disagree
 3: Slightly disagree
 4: Neither agree nor disagree
 5: Slightly agree
 6: Agree
 7: Strongly Agree

Factors	Importance							Understanding								
	Strongly Disagree	1	2	3	4	5	6	7	Strongly Disagree	1	2	3	4	5	6	7
The form	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The purpose/s	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The spaces	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The circulation paths	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The use of artificial lights	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The air quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The social context	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The scale	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Done Local intranet

Address <http://www.arch.adelaide.edu.au/surveyResponse/online3.htm>

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Scale reference
 1: Strongly disagree
 2: Disagree
 3: Slightly disagree
 4: Neither agree nor disagree
 5: Slightly agree
 6: Agree
 7: Strongly Agree

Factors	Importance							Understanding									
	Strongly Disagree	1	2	3	4	5	6	7	Strongly Disagree	1	2	3	4	5	6	7	Strongly Agree
The history	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The users/visitors' feedback	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The daylight (shade/shadow)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The cultural context	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The acoustics /sound	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The designers' explanation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The proportion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The temperature	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Next

Done Local intranet

Address <http://www.arch.adelaide.edu.au/surveyResponse/online4.htm> Go Links

Architecture | Media | Representations pg 5/8

Scale reference
 1: Strongly disagree
 2: Disagree
 3: Slightly disagree
 4: Neither agree nor disagree
 5: Slightly agree
 6: Agree
 7: Strongly Agree

	Importance							Understanding									
	In order to understand the architecture of a building, this is important to me							I understand this of the design through the resources I have obtained									
	Strongly Disagree	1	2	3	4	5	6	7	Strongly Disagree	1	2	3	4	5	6	7	Strongly Agree
Factors																	
The colour scheme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The immediate surrounding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The views	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The construction method	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The materials used & textures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The cost	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The political context	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The air movement/ventilation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The smell	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Briefly describe how you think architecture should be represented to help you better understand above factors of building more effectively.

Next

Done Local intranet

Address <http://www.arch.adelaide.edu.au/survey/Response/online5.htm> Go Links

Architecture | Media | Representations pg 6/8

4 MEDIA QUALITIES . A number of media qualities are listed below.

Scale reference
 1: Strongly disagree
 2: Disagree
 3: Slightly disagree
 4: Neither agree nor disagree
 5: Slightly agree
 6: Agree
 7: Strongly Agree

Factors	Importance							Performance								
	Strongly Disagree	1	2	3	4	5	6	7	Strongly Disagree	1	2	3	4	5	6	7
The accessibility of information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The clarity of information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interesting/appealing [re]presentations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The coherence/connectiveness of information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The organization/structure of information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The completeness of information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
'Brings' you there/firmer/sive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The resources I have obtained have performed well in this aspect

What features in current media resources do you think need improvement in delivering architectural information?
 Please provide examples of the most comprehensive or interesting source/s you have come across, if any.

Done Local intranet

Address <http://www.arch.adelaide.edu.au/surveyResponse/online6.htm>

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
5 **MEDIA** . A number of media are listed below .
 Referring to your past experiences, first, rate how much you agree that each medium/mode is important to you to help you understand the architecture of a building, and then, rate how much you agree that this medium has helped you understand the architecture of a building.



For example, if you strongly agree that reading/listening to texts is important to help understand the architecture of a building, you may click 7 in the **Importance** column. If, however, you agree only slightly that texts describing architecture have helped you understand the architecture of a building, you may click 5 in the **Understanding** column.

Scale reference
 1: Strongly disagree
 2: Disagree
 3: Slightly disagree
 4: Neither agree nor disagree
 5: Slightly agree
 6: Agree
 7: Strongly Agree

Media	Importance I believe this medium/mode is important to me to understand the architecture of a building							Understanding I believe this medium/mode has helped me understand the architecture of a building								
	Strongly Disagree	1	2	3	4	5	6	7	Strongly Disagree	1	2	3	4	5	6	7
Texts (written/spoken)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sketches	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Drafted Drawings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onsite photographs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Photos/pictures of models	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onsite Video footage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Computer animations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If a building you wish to study is difficult to reach or access, which single representation or combination of the above representations do you think would be able to assist you the most? And why?

Address  http://www.arch.adelaide.edu.au/surveyResponse/online7.htm

Go  Links 

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6 PREFERENCE RANKING
 Please rank top 3 preferences for information sources on architecture and provide reasons.



For example, if you would prefer Books the most, you may click on the Books radio button under 'Rank 1' column.

Sources	Rank1	Rank2	Rank3
Books	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Journal(s)/Magazine(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Internet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onsite visit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lectures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interactive CD/DVD ROM	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Video documentary(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please provide brief reason/s for your selection of **Rank 1** above. Also, give best examples of work, if any.

Please provide brief reason/s for your selection of **Rank 2** above. Also, give best examples of work, if any.

Please provide brief reason/s for your selection of **Rank 3** above. Also, give best examples of work, if any.

 Done  Local intranet

The screenshot shows a web browser window with the address bar containing the URL: <http://www.arch.adelaide.edu.au/surveyResponse/online8.htm>. The page title is "Architecture | Media | Representations". The main content of the page is a survey form with the following text: "Lastly, in order to analyse response pattern possibilities, please complete demographic questions below." The form includes two sections of radio button options: "Sex" with "Male" and "Female", and "Age" with "17 and under", "18-25", "26-35", and "36 and over". Below these are two text input fields labeled "Optional Name:" and "Optional Email:". A "Submit" button is located at the bottom right of the form area. The browser's status bar at the bottom shows "Done" and "Local intranet".

Address <http://www.arch.adelaide.edu.au/surveyResponse/online8.htm> Go Links

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Lastly, in order to analyse response pattern possibilities, please complete demographic questions below.

Sex: Male Female

Age: 17 and under 18-25 26-35 36 and over

Optional
Name:
Email:

Done Local intranet

'Architecture | Media | Representations' Survey Data – (also in DVD-ROM Appendix C)

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Background:

The following data were collected from an independent online survey about people's impressions of the current resources and media in representing architecture and how well they had assisted in the process of understanding architectural designs.

Survey Period: 24 February 2006 to 31 May 2006

Total Respondents: 343

Valid Responses: 224



Survey design: Verdy Kwee (verdy.kwee@adelaide.edu.au)

Technical assistance: Ian Roberts

Advisory panel: Dr. Dean Bruton

Prof. Antony Radford

Dr. Veronica Soebarto

Dr. Susan Shannon

Dr. Katharine Bartsch

Many thanks to: Disclaimer:

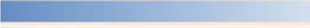

Participants around the globe and also colleagues and friends who have helped in the pilot survey and assisted in disseminating the survey announcements. A reasonable effort has been made to ensure the accuracy of data. No person or organisation can be held responsible for any inaccuracy that may be found or injuries/profit/loss /damage arising from the use of the data.




To participate: <http://www.arch.adelaide.edu.au/surveyResponse/>










The University of Adelaide, Australia, 2006.

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DEMOGRAPHICS

a. Sex			
Sex		Response Percent	Response Total
Male		60.37	99
Female		39.63	65
Total Respondents:			164
(skipped this question):			60

b. Age			
Age		Response Percent	Response Total
25 and Under		32.22	58
26-35		37.78	68
26 and over		30.00	54
Total Respondents:			180
(skipped this question):			44

c. I am a:			
Professions		Response Percent	Response Total
First-Year Architecture Student		11.27	24
Second-Year Architecture Student		11.74	25
Third-Year Architecture Student		6.10	13
Fourth-Year Architecture Student		7.51	16
Advanced-Year Architecture Student		5.16	11
Post-Graduate Student (Architecture)		10.33	22
Full-time Lecturer/Professor		15.49	33
Architect (graduate or registered)		19.25	41
Others:		13.15	28
Total Respondents:			213
(skipped this question):			11

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b. Country			
Countries		Response Percent	Response Total
Algeria		0.46	1
Argentina		1.39	3
Australia		16.20	35
Austria		0.46	1
Bangladesh		0.46	1
Belgium		2.31	5
Brazil		3.24	7
Canada		2.31	5
Czech Republic		0.46	1
Dominican Repu		0.46	1
Egypt		0.46	1
France		0.93	2
Germany		2.31	5
Greece		0.46	1
India		6.02	13
Indonesia		1.85	4
Ireland		1.39	3
Italy		0.46	1
Jamaica		0.46	1
Jordan		0.46	1
Korea		0.93	2
Malaysia		2.78	6
Mexico		0.46	1
Netherlands		2.78	6
New Zealand		0.46	1
Norway		0.93	2
Paraguay		0.46	1
Philippines		0.93	2
Portugal		2.78	6
Scotland		0.46	1
Singapore		26.39	57
Spain		0.93	2
Taiwan		1.85	4
Thailand		1.39	3
Turkey		0.93	2
UAE		0.46	1
UK		1.39	3
USA		11.11	24
Total Respondents:			216
(skipped this question):			8

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QUESTIONS

1	To begin, think about the architecture which you have most recently learnt/studied -from media like print, broadcast, The Internet/digital, etc -but have not visited personally	
	Architects	Building names/locations
1	12 Architects	St. Peters in Rome
2	Alberto Kalach	Biblioteca Vasconcelos Siglo XXI
3	Antonio Gaudi	La Sangreada Familia
4	antonio gaudi	antonio gaudi
5	Archigram	(their general works)
6	Architect 61 Cox Architects & Planners ARUP	Marina Bridge (to be completed in 2009)
7	bekkering adams architects	booster
8	Bucholz McEvoy	Fingal County Hall
9	Burj Al Arab	Dubai
10	Calatrava	Turning Torso MalmÅ]]
11	Calatrava	Spain
12	callicrates	Temple of Athena Nike
13	CCTV Building	Beijing China
14	Cesar Pelli	Edificio RepÅ]blica
15	Charles Correa	Kanchanjunga Apartments/Mumbai
16	Charles Correa	A building at MIT campus
17	charles correa	cedade goa
18	Charles Correa	JNIDB
19	charles correa	kanchanjunga apartments india
20	Charles Moore	Sea Ranch/West Coast USA
21	Chipperfield	Private House Berlin
22	Christian de Portzamparc	Philharmonie Grande Duchesse Charlotte Luxembourg
23	CHRYSLER BUILDING	WILLIAM VAN ALEN
24	CY Lee & Partners	Taipei 101 Taiwan
25	Daniel Libeskind	Freedom Tower
26	daniel libeskind	jewish museum / berlin
27	daniel libeskind	extension to the berlin museum
28	Diller and Scofidio	Blur Switzerland
29	Diller and Scofidio	Eyebeam museum New York
30	Enric Miralles	Santa Caterina Market Barcelona
31	Erik Gunnar Asplund	Woodland Cemetery
32	fabric/ch	siÅ]ge mondial de NestlÅ] Vervey (Suisse)
33	Fariborz Sahba	Bahai House of Worship New Dehli India
34	fay jones	thornecrown chapel arkansas
35	fay jones	thornecrown chapel
36	fay jones	thornecrown chapel/arkansas
37	FNP Architekten	Showroom in Pfalz Germany
38	FOA	Yokohama Terminal / Yokohama
39	foreign office architects	yokohama port terminal
40	foreign office architects	yokohama port terminal
41	Francois Roche	Bridge between the Check Republic & Poland
42	Frank Gehry	Guggenheim Museum/ Bilbao Spain

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43	Frank Gehry	Bilbao Guggenheim Spain	
44	Frank Gehry	Guggenheim Museum	
45	Frank Gehry	Guggenheim Museum Bilbao Spain	
46	Frank Gehry	Bilbao	
47	Frank Gehry	MIT Stata Center	
48	Frank Gehry	Guggenheim Museum Bilbao	
49	Frank Gehry	Guggenheim Museum Bilbao Spain	
50	Frank Gehry	Bilbao Guggenheim Museum	
51	Frank Gery	Gugenheim /Barcelona	
52	Frank Ghery	Guggenheim Museum - Bilbao (Spain)	
53	Frank Ghery	Walt Disney Concert Hall New York	
54	Frank Ghery	Guggenheim Museum	
55	Frank Lloyd Wright	Falling Water	
56	Frank Lyold Wright	Falling Water	
57	Frank O Gehry	Bilbao Guggeinheim.. Spain?	
58	Frank O Gehry	Musseo Guggenheim Bilbao	
59	Frank O. Gehry	Guggenheim Museum in Bilbao - Spain	
60	FXFOWLE	Helena/New York City	
61	g. burgess	uluru interpretive centre	
62	Gaudi	Cathedral Barcelona	
63	Gehry	experience music Seattle	
64	Gehry Partners	Disney Concert Hall LA	
65	Glenn Muirkett Troppers	House	
66	Glenn Murcutt	Marika-Alderton House Australia	
67	Glenn murcutt	Ball-Eastaway house	
68	Grimshaw	Waterloo International Terminal	
69	Guggenheim Museum	BioBao Spain	
70	gustave eiffel	eiffel tower	
71	hadid	bmw - central plant	
72	Hani Rashid	Guggenheim Museum US	
73	Hans Brower	Glass House	
74	Harry Seidler	Australia Square Sydney	
75	nassan ratny	egypt tower	
76	Herman Hertzberger	Chasse Theater Breda	
77	Herzog & de Meuron	De Young Museum San Francisco CA	
78	herzog & de meuron	apartment buildings rue des suisses paris	
79	Herzog and de Meuron	de Young Museum of Modern Art San Francisco	
80	Herzog and de Meuron	The Tate Modern / London	
81	herzog de meuron	de young museum san francisco	
82	hijaz kasturi & associates	telekom tower kuala lumpur malaysia	
83	Hiroaki Ohtani	Layer House/KobeJapan	
84	HLarchitecture	Philippine Alabang Market Design	
85	Hundertwasser	Spittelau Fernwaerme heating plant	
86	IM Pei	Gateway sinapore beach rd	

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87	J. Paxton	Crystal Palace / London - Hide Park	
88	James Gandon	The Custom House Dublin	
89	Jean Nouvel	Reina Sofia Museum Madrid	
90	jean nouvel	agbar tower	
91	Jesse Judd	Wheatshaf Residence Kyneton	
92	Joachim Eble	Prisma Building Nurnberg	
93	Johann Otto von	LE GRANDE ARCHE/PARIS	
94	John Lautner	Malin Residence	
95	John Pawson	The Moerkerke house	
96	Juliette Bekkering	Booster Oost	
97	kas oosterhuis	cockpit/utrecht	
98	Ken Yeang	Central plaza at Malaysia	
99	Kengo Kuma	Water + Glass / Japan	
100	kengo kuma	water/glass japan	
101	Kengo Kuma	Stone Temple	
102	kerstin thomson	anglesea house	
103	Klaas Goris	Brussels	
104	Le Corbusier	Villa Savoye	
105	Le Corbusier	Ronchamps	
106	Le Corbusier	Villa Savoye	
107	Le Corbusier	Villa Savoye/FrancePoissy	
108	Le Corbusier	Villa Savoye/France	
109	Louis kahn	Salk Institute	
110	Louis Kahn	Salk Institute	
111	Louis Kahn	Erdmann Hall USA	
112	lous kahn	Jonas Salk Institute	
113	Lynn	Online Gallery Los Angeles	
114	mario botta	single family house at switzerland	
115	Mario Botta	UBS Building/ Basel	
116	Mario Botta	TCS-Deccan Park Hyderabad	
117	Mazharul Islam	Bogra	
118	McBride Charles Ryan	Templestowe Primary School Activity Centre	
119	Micha de Haas	The aluminium forest Utrecht Neterlands	
120	Michael Arad and Peter Walker	World Trade Center Memorial (Ground Zero) New York	
121	Michael Hopkins & Partners	Schlumberger Research Lab Cambridge UK	
122	Mode 1 Architects	Angell Town Brixton London	
123	muf Architects	Archaeological Shelter London	
124	MVRDV architect	100 Wozoco Amsterdam	
125	neutelings reidijk	minneart	
126	nil	nil	
127	No Idea	Taipei 101 / Taiwan	
128	no idea or was it shah jahan	Agra	
129	norman foster and partners	reichstag berlin germany	
130	OMA	CCTV beijin China	
131	OMA	Seattle Public Library	

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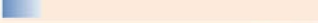
132	Pelly	Petronas Tower	
133	Peter Cook and Colin Fournier	BIX Kunsthhaus Graz Austria	
134	Peter Cook Colin Fournier	KUnsthhaus Graz Austria	
135	peter cook colin fournier	kunsthhaus graz	
136	Peter Eisenman	Aronoff Center for Design and Art University of Cincinnati	
137	peter eisenman	wexner centre	
138	Peter Zumthor	Thermal Baths Vals	
139	Photoshop and sketch up	engineering south	
140	Pierre Koenig	CSH #22	
141	plot	residential the netherlands	
142	ramcoulhas	music house oporto	
143	Raphael Moneo	Spain	
144	Rem Koolhaas	Headquarters for Central Chinese Television	
145	Rem Koolhaas	Casa da MÃsica/Oporto	
146	Rem Koolhaas/OMA	CCTV/Beijing China	
147	Rem Koolhas	cass de musica	
148	Rem Koolhas	various	
149	Rene Nio	bus station Hoofddorp Netherlands	
150	Renzo Piano	High Museum Expansion Atlanta Georgia USA	
151	Renzo Piano	Tjibaou Cultural Center New Caledonia	
152	Renzo Piano	Building Workshop Vesima	
153	Renzo Piano	Cultural Centre	
154	Renzo Piano	Mercedes-Benz Design Centre	
155	Renzo Piano	Cultural Centre Noumea	
156	Renzo Piano and Team	Paul Klee Museum / Bern Switzerland	
157	Renzo Piano and Team	Paul Klee Museum / Bern Switzerland	
158	Renzo Piano Building Workshop	Woodruff Arts Center	
159	Richard Meier	church in Rome	
160	Richard Mier	Jubilee Church/Rome Italy	
161	richard rogers	pompidou paris	
162	richard rogers	lelloyds of london	
163	Richard Rogers Partnership	Court of Justice Antwerp	
164	Rick Joy	Catalina House/USA	
165	robert venturi	vanna venturi house pennsylvania	
166	Santiago Calatrava	Milwaukee Art Museum	
167	Santiago Calatrava	Palau de las Arts Reina Sofia / Valencia EspaÃa	
168	Santiago Calatrava	USA	
169	Santiagop Calatrava	Museum Milwaukee	
170	Sean Godsell	Woodleigh School Australia	
171	Shigeru Ban	Curtain Wall House	
172	shigeru ban	ivy structure tokyo	
173	shim-sutcliffe	weathering steel house	
174	SOM	Jianianhua Center/ Chongqing China	
175	some buildings	Torino Italy	

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176	Sotnik and Nazarenko	Kaleidoskop Kiev	
177	Stewart and Osborne	The Marsh House	
178	tadao ando	forts worth museum	
179	Tadao Ando	The Chichu Art Museum Japan	
180	Tadao Ando	Vitra Pavillion Wheel-Am-Rein	
181	Tang Guan Bee	Gallery Hotel / Singapore	
182	The Rural Studio	Yancey Chapel 1995 Sawyerville Hale County Alabama	
183	Toyo Ito	Opera House competition entry for Gent Belgium	
184	Toyo Ito	Sendai Mediatheque / Japan	
185	Toyo Ito	Mediatheque	
186	trenton	bath house	
187	Troppo	Many	
188	TuÅ±on & Mansilla	Lyon	
189	Unknown	My house Royston Park	
190	Unknown	AlcÅ±zar de Guadalajara (Spain)	
191	unsure	World Trade Centre NY	
192	Vernacular architecture	Monasteries Meteora Greece	
193	viila savoye	france	
194	will alsop	peckham library	
195	Zaha Hadid	Phaeno Science Center/Wolfsburg Germany	
196	Zaha Hadid	Landesgardenschau - Germany	
197	zaha hadid	taiwan????	
198	Zaha Hadid	Phaeno Science Centre	
199	Zaha Hadid	Phaeno Science Center	
200	Zaha Hadid Architects	Phaeno Science Center/Wolfsburg Germany	
201		scottish parliament	
202		Musee du Louvre/ Paris	
203		Frye Art Museum Washington	
204		Traditional Malay Houses	
206		Supreme Court Building Adelaide	
207		watsu college	
208		Wat Pha That Luang in Laos Vientiane	
Total Respondents:			208
(skipped this question):			16

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2 In studying this architecture, where have you obtained your information from?			
Resources		Response Percent	Response Total
Books		62.61	139
Journal(s)/Magazine(s)		55.41	123
Lectures		27.93	62
The Internet/Computer		72.52	161
Video documentary(s)		13.51	30
Others		10.81	24
Total Respondents:			222
(skipped this question):			2

3 Do the resources you selected above include any of the following?			
Media		Response Percent	Response Total
Texts (written or spoken)		89.24	199
Sketches		55.16	123
Drafted drawings (plans, etc)		64.13	143
Photographs of the building/place		90.13	201
Photographs/pictures of models		49.78	111
Video footage of the building/place		15.25	34
Computer animations		17.04	38
Others:		3.59	8
Total Respondents:			223
(skipped this question):			1

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4 Factors. First, rate how much you agree that the factor is important in understanding the architecture you studied, then rate how much you agree that you understand the factor of the design through the resources you have obtained.

	The form	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	2.79	6
	2 Disagree	0.93	2
	3 Slightly disagree	2.33	5
	4 Neither agree nor disagree	8.84	19
	5 Slightly agree	13.49	29
	6 Agree	23.26	50
	7 Strongly Agree	46.98	101
	Total Respondents:		215
	(skipped this question):		9
UNDERSTANDING	1 Strongly disagree	0.48	1
	2 Disagree	1.43	3
	3 Slightly disagree	5.24	11
	4 Neither agree nor disagree	12.38	26
	5 Slightly agree	21.43	45
	6 Agree	27.14	57
	7 Strongly Agree	30.48	64
	Total Respondents:		210
	(skipped this question):		14

	The purpose/s	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	0.95	2
	2 Disagree	0.00	0
	3 Slightly disagree	1.42	3
	4 Neither agree nor disagree	6.64	14
	5 Slightly agree	15.17	32
	6 Agree	27.96	59
	7 Strongly Agree	47.87	101
	Total Respondents:		211
	(skipped this question):		13
UNDERSTANDING	1 Strongly disagree	0.48	1
	2 Disagree	2.42	5
	3 Slightly disagree	4.35	9
	4 Neither agree nor disagree	6.76	14
	5 Slightly agree	21.26	44
	6 Agree	30.43	63
	7 Strongly Agree	34.30	71
	Total Respondents:		207
	(skipped this question):		17

Architecture | Media | Representations 2006

	The spaces	Response Percent	Response Total	
IMPORTANCE	1 Strongly disagree	1.91	4	
	2 Disagree	0.96	2	
	3 Slightly disagree	1.91	4	
	4 Neither agree nor disagree	1.44	3	
	5 Slightly agree	8.13	17	
	6 Agree	30.62	64	
	7 Strongly Agree	55.02	115	
	Total Respondents:			209
	(skipped this question):			15
UNDERSTANDING	1 Strongly disagree	1.93	4	
	2 Disagree	4.35	9	
	3 Slightly disagree	13.04	27	
	4 Neither agree nor disagree	13.53	28	
	5 Slightly agree	24.15	50	
	6 Agree	17.87	37	
	7 Strongly Agree	25.12	52	
	Total Respondents:			207
	(skipped this question):			17

	The circulation paths	Response Percent	Response Total	
IMPORTANCE	1 Strongly disagree	1.91	4	
	2 Disagree	0.96	2	
	3 Slightly disagree	4.78	10	
	4 Neither agree nor disagree	12.44	26	
	5 Slightly agree	21.53	45	
	6 Agree	32.54	68	
	7 Strongly Agree	25.84	54	
	Total Respondents:			209
	(skipped this question):			15
UNDERSTANDING	1 Strongly disagree	6.80	14	
	2 Disagree	11.65	24	
	3 Slightly disagree	15.05	31	
	4 Neither agree nor disagree	19.90	41	
	5 Slightly agree	17.48	36	
	6 Agree	15.05	31	
	7 Strongly Agree	14.08	29	
	Total Respondents:			206
	(skipped this question):			18

Architecture | Media | Representations 2006

			Response Percent	Response Total
IMPORTANCE	The use of artificial lights			
	1 Strongly disagree		4.78	10
	2 Disagree		6.70	14
	3 Slightly disagree		14.35	30
	4 Neither agree nor disagree		25.84	54
	5 Slightly agree		22.49	47
	6 Agree		15.31	32
	7 Strongly Agree		10.53	22
			Total Respondents:	209
			(skipped this question):	15
UNDERSTANDING	1 Strongly disagree		14.49	30
	2 Disagree		14.49	30
	3 Slightly disagree		16.43	34
	4 Neither agree nor disagree		23.19	48
	5 Slightly agree		12.56	26
	6 Agree		9.66	20
	7 Strongly Agree		9.18	19
				Total Respondents:
			(skipped this question):	17

			Response Percent	Response Total
IMPORTANCE	The air quality			
	1 Strongly disagree		7.11	15
	2 Disagree		9.48	20
	3 Slightly disagree		15.64	33
	4 Neither agree nor disagree		22.27	47
	5 Slightly agree		19.91	42
	6 Agree		17.54	37
	7 Strongly Agree		8.06	17
			Total Respondents:	211
			(skipped this question):	13
UNDERSTANDING	1 Strongly disagree		33.50	69
	2 Disagree		15.53	32
	3 Slightly disagree		13.59	28
	4 Neither agree nor disagree		16.02	33
	5 Slightly agree		8.25	17
	6 Agree		6.80	14
	7 Strongly Agree		6.31	13
				Total Respondents:
			(skipped this question):	18

Architecture | Media | Representations 2006

	The social context		Response Percent	Response Total
IMPORTANCE	1 Strongly disagree		1.90	4
	2 Disagree		1.42	3
	3 Slightly disagree		3.79	8
	4 Neither agree nor disagree		8.53	18
	5 Slightly agree		17.06	36
	6 Agree		32.23	68
	7 Strongly Agree		35.07	74
		Total Respondents:		211
	(skipped this question):		13	
UNDERSTANDING	1 Strongly disagree		7.21	15
	2 Disagree		11.06	23
	3 Slightly disagree		13.46	28
	4 Neither agree nor disagree		20.67	43
	5 Slightly agree		20.19	42
	6 Agree		10.58	22
	7 Strongly Agree		16.83	35
		Total Respondents:		208
	(skipped this question):		16	

	The scale		Response Percent	Response Total
IMPORTANCE	1 Strongly disagree		0.94	2
	2 Disagree		0.94	2
	3 Slightly disagree		2.83	6
	4 Neither agree nor disagree		8.02	17
	5 Slightly agree		20.28	43
	6 Agree		30.66	65
	7 Strongly Agree		36.32	77
		Total Respondents:		212
	(skipped this question):		12	
UNDERSTANDING	1 Strongly disagree		1.44	3
	2 Disagree		5.77	12
	3 Slightly disagree		8.17	17
	4 Neither agree nor disagree		18.75	39
	5 Slightly agree		25.96	54
	6 Agree		21.15	44
	7 Strongly Agree		18.75	39
		Total Respondents:		208
	(skipped this question):		16	

Architecture | Media | Representations 2006

	The history	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	0.98	2
	2 Disagree	2.94	6
	3 Slightly disagree	4.90	10
	4 Neither agree nor disagree	17.16	35
	5 Slightly agree	22.55	46
	6 Agree	30.39	62
	7 Strongly Agree	21.08	43
	Total Respondents:		
(skipped this question):			20
UNDERSTANDING	1 Strongly disagree	4.93	10
	2 Disagree	5.91	12
	3 Slightly disagree	5.91	12
	4 Neither agree nor disagree	21.67	44
	5 Slightly agree	19.21	39
	6 Agree	17.73	36
	7 Strongly Agree	24.63	50
	Total Respondents:		
(skipped this question):			21

	The users/visitors' feedback	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	3.92	8
	2 Disagree	5.39	11
	3 Slightly disagree	9.31	19
	4 Neither agree nor disagree	16.67	34
	5 Slightly agree	21.57	44
	6 Agree	24.51	50
	7 Strongly Agree	18.63	38
	Total Respondents:		
(skipped this question):			20
UNDERSTANDING	1 Strongly disagree	20.50	41
	2 Disagree	14.50	29
	3 Slightly disagree	11.50	23
	4 Neither agree nor disagree	23.50	47
	5 Slightly agree	11.00	22
	6 Agree	9.00	18
	7 Strongly Agree	10.00	20
	Total Respondents:		
(skipped this question):			24

Architecture | Media | Representations 2006

	The daylight (shade/shadow)	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	0.99	2
	2 Disagree	0.50	1
	3 Slightly disagree	1.49	3
	4 Neither agree nor disagree	13.86	28
	5 Slightly agree	23.27	47
	6 Agree	31.68	64
	7 Strongly Agree	28.22	57
	Total Respondents:		
(skipped this question):			22
UNDERSTANDING	1 Strongly disagree	7.07	14
	2 Disagree	5.05	10
	3 Slightly disagree	13.84	27
	4 Neither agree nor disagree	28.26	52
	5 Slightly agree	21.21	42
	6 Agree	15.66	31
	7 Strongly Agree	11.11	22
	Total Respondents:		
(skipped this question):			26

	The cultural context	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	0.99	2
	2 Disagree	0.99	2
	3 Slightly disagree	3.47	7
	4 Neither agree nor disagree	5.45	11
	5 Slightly agree	20.30	41
	6 Agree	33.66	68
	7 Strongly Agree	35.15	71
	Total Respondents:		
(skipped this question):			22
UNDERSTANDING	1 Strongly disagree	2.49	5
	2 Disagree	4.98	10
	3 Slightly disagree	15.92	32
	4 Neither agree nor disagree	17.41	35
	5 Slightly agree	22.89	46
	6 Agree	20.90	42
	7 Strongly Agree	15.42	31
	Total Respondents:		
(skipped this question):			23

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	The acoustics /sound	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	2.46	5
	2 Disagree	3.45	7
	3 Slightly disagree	9.85	20
	4 Neither agree nor disagree	22.17	45
	5 Slightly agree	30.05	61
	6 Agree	22.66	46
	7 Strongly Agree	9.36	19
	Total Respondents:		
(skipped this question):			21
UNDERSTANDING	1 Strongly disagree	32.66	65
	2 Disagree	11.56	23
	3 Slightly disagree	15.06	30
	4 Neither agree nor disagree	18.59	37
	5 Slightly agree	12.06	24
	6 Agree	3.52	7
	7 Strongly Agree	6.53	13
	Total Respondents:		
(skipped this question):			25

	The designers' explanation	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	3.41	7
	2 Disagree	0.49	1
	3 Slightly disagree	6.34	13
	4 Neither agree nor disagree	8.78	18
	5 Slightly agree	20.98	43
	6 Agree	29.27	60
	7 Strongly Agree	30.73	63
	Total Respondents:		
(skipped this question):			19
UNDERSTANDING	1 Strongly disagree	6.50	13
	2 Disagree	3.50	7
	3 Slightly disagree	6.00	12
	4 Neither agree nor disagree	15.50	31
	5 Slightly agree	20.00	40
	6 Agree	25.50	51
	7 Strongly Agree	23.00	46
	Total Respondents:		
(skipped this question):			24

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	The proportion		Response Percent	Response Total
IMPORTANCE	1 Strongly disagree		1.47	3
	2 Disagree		0.49	1
	3 Slightly disagree		2.45	5
	4 Neither agree nor disagree		11.27	23
	5 Slightly agree		25.98	53
	6 Agree		29.90	61
	7 Strongly Agree		28.43	58
			Total Respondents:	204
		(skipped this question):	20	
UNDERSTANDING	1 Strongly disagree		4.50	9
	2 Disagree		3.00	6
	3 Slightly disagree		7.00	14
	4 Neither agree nor disagree		20.50	41
	5 Slightly agree		26.00	52
	6 Agree		25.00	50
	7 Strongly Agree		14.00	28
			Total Respondents:	200
		(skipped this question):	24	

	The temperature		Response Percent	Response Total
IMPORTANCE	1 Strongly disagree		3.47	7
	2 Disagree		8.42	17
	3 Slightly disagree		14.85	30
	4 Neither agree nor disagree		19.31	39
	5 Slightly agree		25.74	52
	6 Agree		16.83	34
	7 Strongly Agree		11.39	23
			Total Respondents:	202
		(skipped this question):	22	
UNDERSTANDING	1 Strongly disagree		30.85	62
	2 Disagree		10.45	21
	3 Slightly disagree		16.42	33
	4 Neither agree nor disagree		18.41	37
	5 Slightly agree		12.94	26
	6 Agree		6.47	13
	7 Strongly Agree		4.48	9
			Total Respondents:	201
		(skipped this question):	23	

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	The colour scheme	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	1.54	3
	2 Disagree	2.56	5
	3 Slightly disagree	8.72	17
	4 Neither agree nor disagree	16.92	33
	5 Slightly agree	25.64	50
	6 Agree	24.10	47
	7 Strongly Agree	20.51	40
	Total Respondents:		
(skipped this question):			29
UNDERSTANDING	1 Strongly disagree	2.09	4
	2 Disagree	3.66	7
	3 Slightly disagree	6.28	12
	4 Neither agree nor disagree	10.99	21
	5 Slightly agree	21.99	42
	6 Agree	29.32	56
	7 Strongly Agree	25.65	49
	Total Respondents:		
(skipped this question):			33

	The immediate surrounding	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	0.00	0
	2 Disagree	1.55	3
	3 Slightly disagree	1.55	3
	4 Neither agree nor disagree	3.09	6
	5 Slightly agree	20.62	40
	6 Agree	38.60	71
	7 Strongly Agree	36.60	71
	Total Respondents:		
(skipped this question):			30
UNDERSTANDING	1 Strongly disagree	2.65	5
	2 Disagree	3.17	6
	3 Slightly disagree	9.52	18
	4 Neither agree nor disagree	16.40	31
	5 Slightly agree	25.93	49
	6 Agree	21.69	41
	7 Strongly Agree	20.63	39
	Total Respondents:		
(skipped this question):			35

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	The view	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	0.00	0
	2 Disagree	2.08	4
	3 Slightly disagree	1.04	2
	4 Neither agree nor disagree	8.85	17
	5 Slightly agree	19.27	37
	6 Agree	36.46	70
	7 Strongly Agree	32.29	62
	Total Respondents:		
(skipped this question):			32
UNDERSTANDING	1 Strongly disagree	3.72	7
	2 Disagree	6.38	12
	3 Slightly disagree	6.51	16
	4 Neither agree nor disagree	18.62	35
	5 Slightly agree	22.87	43
	6 Agree	20.21	38
	7 Strongly Agree	19.68	37
	Total Respondents:		
(skipped this question):			36

	The construction method	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	1.55	3
	2 Disagree	1.55	3
	3 Slightly disagree	2.58	5
	4 Neither agree nor disagree	11.34	22
	5 Slightly agree	19.07	37
	6 Agree	31.44	61
	7 Strongly Agree	32.47	63
	Total Respondents:		
(skipped this question):			30
UNDERSTANDING	1 Strongly disagree	3.74	7
	2 Disagree	4.81	9
	3 Slightly disagree	10.16	19
	4 Neither agree nor disagree	22.99	43
	5 Slightly agree	17.65	33
	6 Agree	22.99	43
	7 Strongly Agree	17.65	33
	Total Respondents:		
(skipped this question):			37

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	The materials used & textures	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	0.52	1
	2 Disagree	0.00	0
	3 Slightly disagree	0.52	1
	4 Neither agree nor disagree	4.66	9
	5 Slightly agree	11.92	23
	6 Agree	37.82	73
	7 Strongly Agree	44.56	86
	Total Respondents:		
(skipped this question):			31
UNDERSTANDING	1 Strongly disagree	1.08	2
	2 Disagree	2.69	5
	3 Slightly disagree	6.99	13
	4 Neither agree nor disagree	15.05	28
	5 Slightly agree	23.12	43
	6 Agree	30.11	56
	7 Strongly Agree	20.97	39
	Total Respondents:		
(skipped this question):			38

	The cost	Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	6.15	12
	2 Disagree	8.72	17
	3 Slightly disagree	11.79	23
	4 Neither agree nor disagree	15.90	31
	5 Slightly agree	14.87	29
	6 Agree	25.13	49
	7 Strongly Agree	17.44	34
	Total Respondents:		
(skipped this question):			29
UNDERSTANDING	1 Strongly disagree	16.93	32
	2 Disagree	12.70	24
	3 Slightly disagree	15.34	29
	4 Neither agree nor disagree	17.46	33
	5 Slightly agree	11.11	21
	6 Agree	12.17	23
	7 Strongly Agree	14.29	27
	Total Respondents:		
(skipped this question):			35

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The political context		Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	3.61	7
	2 Disagree	9.28	18
	3 Slightly disagree	13.40	26
	4 Neither agree nor disagree	22.68	44
	5 Slightly agree	21.13	41
	6 Agree	17.53	34
	7 Strongly Agree	12.37	24
	Total Respondents:		
(skipped this question):			30
UNDERSTANDING	1 Strongly disagree	19.25	36
	2 Disagree	13.90	26
	3 Slightly disagree	12.30	23
	4 Neither agree nor disagree	22.99	43
	5 Slightly agree	12.83	24
	6 Agree	10.70	20
	7 Strongly Agree	8.02	15
	Total Respondents:		
(skipped this question):			37

The air movement/ventilation		Response Percent	Response Total
IMPORTANCE	1 Strongly disagree	5.64	11
	2 Disagree	7.18	14
	3 Slightly disagree	9.74	19
	4 Neither agree nor disagree	17.44	34
	5 Slightly agree	14.36	28
	6 Agree	25.13	49
	7 Strongly Agree	20.51	40
	Total Respondents:		
(skipped this question):			29
UNDERSTANDING	1 Strongly disagree	28.04	53
	2 Disagree	10.05	19
	3 Slightly disagree	13.76	26
	4 Neither agree nor disagree	20.11	38
	5 Slightly agree	10.58	20
	6 Agree	10.58	20
	7 Strongly Agree	6.88	13
	Total Respondents:		
(skipped this question):			35

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	The smell		Response Percent	Response Total
IMPORTANCE	1 Strongly disagree		13.61	26
	2 Disagree		15.18	29
	3 Slightly disagree		14.14	27
	4 Neither agree nor disagree		19.90	38
	5 Slightly agree		14.66	28
	6 Agree		14.66	28
	7 Strongly Agree		7.85	15
				Total Respondents:
			(skipped this question):	33
UNDERSTANDING	1 Strongly disagree		46.28	87
	2 Disagree		15.43	29
	3 Slightly disagree		7.98	15
	4 Neither agree nor disagree		16.49	31
	5 Slightly agree		5.32	10
	6 Agree		4.79	9
	7 Strongly Agree		3.72	7
				Total Respondents:
			(skipped this question):	36

	Others		Response Percent	Response Total
IMPORTANCE	1 Strongly disagree		0.00	0
	2 Disagree		0.00	0
	3 Slightly disagree		4.55	1
	4 Neither agree nor disagree		4.55	1
	5 Slightly agree		9.09	2
	6 Agree		31.82	7
	7 Strongly Agree		50.00	11
				Total Respondents:
			(skipped this question):	202
UNDERSTANDING	1 Strongly disagree		10.00	3
	2 Disagree		13.33	4
	3 Slightly disagree		16.67	5
	4 Neither agree nor disagree		20.00	6
	5 Slightly agree		13.33	4
	6 Agree		16.67	5
	7 Strongly Agree		10.00	3
				Total Respondents:
			(skipped this question):	194

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Briefly describe how you think architecture should be represented to help you better understand above factors of building more effectively.
2D printed media is limited in scope. I like the early format of a leading UK magazine (Architects' Journal I think) which interviewed the client architect structural/services engineer QS in turn as well as producing photos plans elevations.
3d holographic representations that are full documented and user controllable
a bird's eye view of a 3-D simulation of the building with control over a scaled simulated human being in the building where circulation in 3D and on architectural drawings and views are simultaneously shown as the human being moves in the building
A critical analysis of its context and response including the socio-political-economical aspects. Further more there is an additional parameter to form function and meaning which is environmental responsibility and it cannot be ignored anymore. Both related professionals and prospective building owners can be facilitated in making informed decisions through responsible critical representation of an architectural project.
A precedent study in terms of a documentary would be most helpful
A video would capture the essence better than pictures. Interviewing both the architect and the users would be useful in comparing the intention with the result.
A visit to the building is of course the best option; but again it is difficult to know a building let alone understand its architecture unless one has actually lived or at least spent quality time in it. Factors like political context or the socio-cultural context of say the Kanchanjunga building would be lost on me if I was a tourist going through the same road in a taxi and glanced this building as any eager tourist would! Yes it would have seemed interesting to me as a form with its proportion colour tones marked difference with its immediately neighbouring buildings (context) etc. So for a clear "representation" and for something nearer to the real "experiencing" I would imagine to be in a room with a near-real walk-through of not only this building but also its surroundings depicting the various modes of access to the building along with the sights sounds and smells of that place. The same would apply if I were to understand the interiors of the building - where the context would be visible only if I looked through a window and would be 'felt' (air circulation/smells/exterior sounds etc) if I opened the window. Again I wouldn't actually know if sitting in a chair can enable me to know what it feels like walking on stairs or across slippery and polished marble floors! But this could be the nearest experience according to me. I hope this helps!
Although architecture is a combination of design and engineering on structure form along with landscape environment it is important when it is presented to client students or people who are interested in a more systematic way to allow any individual to understand the thoughts feeling perspective brief of the architect or designer better. Hence gaining the necessary knowledge better.
An international standard could be developed to assess the architectural quality of a Built-space.
animations
Architecture is often described very briefly and hardly ever all the above factors are mentioned. I have never read anything about smell. Air movement and artificial light for example are also rarely covered only in books that specifically deal with the topic. Pictures of the interior would often help to catch the character of a building the feel of it which is hard to understand from elevations and plans. Often a scale bar is missing too.
Architecture Representations should be more explicit. Designers tend to be consumed in their own world so much that architecture as a language cannot be expressed effectively to students. I think more books should be produced regarding what architecture really is and supporting buildings or diagrams to illustrate them. Its frustrating to always see text and no diagrams or architectural drawings or sketches without clear explanation as to what they mean or how they are applicable to each architectural technique.
Architecture should be done in a way which every single individual could understand the concept and idea the designer wanted to portray in his architectural structures. More emphasis should be put in media like tele boardcast short film and coming up with more interesting reference/ design books in order to attract people from all walks of life.

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Architecture should be represented in a 3 dimensional form to express spatial qualities.
As an architect traditional scale plans sections elevations is the most legible method of orientation.
Basic schemes. Ideograms.
be more help and clear
brief history & description of building by architect followed by relevant concept sketches models or other presentation methods whether electronic or photographs of design process. Video feed live of construction in real time.
by interviewing the current or potential users
by more words and less images. by confronting different ideas and opinions. by opinions and experiences of those most ethically concerned namely users.
climatized architecture which strongly influenced by the user's behaviour and influence user to use spaces effectively.
Considering the dynamic component of space in others words considering the space-time itself where the observer should make you own path in spatial experience to know the building. Note that is fundamentally diferent from the results of an animation because the time should come from the observer not from an external source. Representaions like game engines could give us.
Definitely experiential.
details should be more elaborate. books should not consist of too much texts. more pictures (drafted sketches photographs) are preferred.
Diagrammatic representation of air movement might help Smellavision would be good
Different pictures and scketches showing the context and the building from many perpective points. the scketches should be organised on a graphic memory explaining the concepts and intentions
Digital Animations. Graphics & Models (Digital & analogs)
documents including drawings visual recording stories and critiques.
drawings
each factor should be represented by a beautiful clear (and animated if needed) 3D model illustration and could be manipulated by user to change different perspectives. and also a dynamic brief neat clear description.
Every publication has a differnt focus. The technical issues are not important to the readers of this journal. Hopefully articles on this will appear in other publications. That also broadens the exposure of the building/architect to other groups.
experiencing the architecture itself by visiting the spaces
Experiential Site Specific Learning Field Trips Contemplative Time
having more detail explanations and self experience
How do you represent an architecture? I do not really understnad the question... do you mean presented instead? I think... it should be able to give me elevations and sections as well as plans... and a description about the designer's concept and believes... his design philosophy and the choice of colours... everything should be explained to as best as could be so that the sources may give adequate answers to a question a reader should have. I particularly find it hard to get assess to information on the reason for certain materials used should there be an existing budget... and whether the materials are also easily obtainable or inexpensive in that certain place... or so...
I feel that architecture is presented in many different ways. Books are the best sources of information as they are thorough and have visuals that are hard to obtain. however i find that difficult terminology will be used in text in certain writings and obviously these terminology are very significant for the understanding of the entirety of the writing. and by terminology i do not mean simple terminology but really big words. magazines are good reads and they can act as a 'quick fix' as often they feature luxury products like furniture and luxurious frivolous people who spent on interiors. well-written yet eye-catching attention grabbing magazines are hard to find but i personally am a fan of Icon magazine from the UK as i find that they will criticize designs instead of the usual 'telling you where is bedroom is where the living room is where the hall is etc'. lastly i have seen very little videos of architects and architecture i do know that there is a considerable number of video resources around however they are hard to obtain and sometimes even major video stores do not have them and i have not mentioned the price of such videos.

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I have rated construction method as relatively low on 'understanding the architecture of a building' but I do think 'in progress photos are valuable in trying to create a mental picture of the architecture. Also I always want to see architects thumbnail concept sketches and diagrams - to me this is invaluable in understanding
I think a video footage is the closest you could get in understanding the air circulation the immediate surroundings etc. But there is nothing as accurate as a live analysis of the structure how else would you possibly experience the smell and the air movement of a place?
I think a walk through animation is the best way for me to really know what it is about because it would be like being there in person. or a videotape of the real place. there's a lot of imagining to do from plans sections and elevations and pictures can be disorienting at times.
I think architecture is a spatial experience. This can be brought out by the use of video and multimedia animation
i think personal experience has to be to the site in order to understand more.
i think it is well presented in a lot of cases but the only real way to understand a building is to visit it
if possible it will be good if the building could be represented visually and verbally ie: with audible explanation from the architects/designers. to explain the above important factors. a 3D animation. to show the walk through of the spaces and views in and out of the spaces would be interesting too.
If you can't actually visit the buildings in person it would be great to have access to a 3D model of the building in context which you can manipulate/navigate your way around.
Images with text. Would also be helpful if diagrammatic sketches are shown.
in material colour smell & textures
in respond to the contextual issue
In terms of cost and political context it would seem that the so-called 'iconic buildings' are given too much representation within media circles and the spaces of everyday life are completely ignored in terms of their importance to the way the majority of humans live. To often buildings that may only be used or visited by a small minority of the earth's population are deemed more important than the buildings that most of us spend our lives using. In terms of the other factors I think there is too much reliance on computer generated imaging. That is not to say that I disagree with its use. It can be helpful but it often seems to manipulate what the reality will be. Simple sketching can often explain something in a much more concise way.
In the matter of historical buildings such as the one I studied the social context history and public opinion at the time of construction are all very important. Both sides of the coin should be researched through official documents and opinion pieces such as newspaper articles.
Inclusion of conceptual drawings
indoor and outdoor panoramic views
interactive and all-sensory
It is clear that representation has to do with models and models to do with specific interests. Your research will probably elucidate this particular subject ie. that in any publication book or exhibition (general media for knowing buildings you cannot visit) it is almost impossible to reach out particular interests. The interesting thing it will be to assess classes of interests and then to enquire as to whether or not they were fulfilled by the visited media (book exhibition journal or else)
It must be explained by the architect as architecture is subject to the various personal interpretation of individuals.
It should be presented as a singular report like an book on it. full with plans sections and ideas in how the building was thought of and history of the building and its cultural influences. presentation of the location as well as small details like the interior circulation must be included so it can be more detailed studied.
It should be represented in the form of process drawings upon inception of the project to completion. As well as pictures of the architecture in its surrounding site its interiors etc. Discourse with the architect would also be helpful in understanding his intentions to the space.
It should be well represented with many pictures and explanations of pictures/diagrams.
Make use of graphic and acoustic means in computer animations to suggest other factors like smell and temperature

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more detail about the way the building was constructed and the cost implications, a good contextual analysis of what uses or buildings are adjacent the site. Some technical data about how the buildings are expected to perform eg heating cooling maintenance
More easily accessible information from the original architect /designer concerning the building's purpose and any design constraints and the original design brief
More explanatory text/diagrams.
More images should be provided including available 3D animations (to catch the soul of the building). The writing should put the architecture in historical context shaped by social and political events. Reduce/omit the focus on the architect and his/her philosophical speculations.
More schematic representations: function diagrams and schemes but plotted as annotation on a graphical sketch of the building rather than on an abstract diagram.
more simple diagrams as well as the sections and plans. more concept diagrams. more political context.
More statistics about the performance of the architecture should be provided. Photographs usually only show a certain perspective. Scaled drawings would give a better overview.
most important is the function of the building and also the design must reflect to the environmental friendly design
most of the book in publish are more of a generalised descriptive material of the works of architects. as a student we always wanted to know more of the reasons and methodology of the process of design. which is often too little even the sketch shown is somewhat unable to illustrate the design intention. i think the journey has always the most intensive and 'intimate' description concerning the design process.
Most postoccupancy analysis is needed. Why do some buildings become loved by their inhabitants?
Nothing better than visiting it personally... understanding and experience will help it but not the media.
nothing compares to real experience i guess we could use augmented reality to help?
Obviously there are a range of media varying in depth. I don't object to most shallow reporting except where buildings don't perform well and this fact is not discussed. I do wish that more in-depth resources were typically available.
Only by visiting can the Architecture truly be experienced.
Perhaps walk thrus and panoramic views would better help us to understand the factors as listed
pictures with text explaining them
Plans are the written code to distribute architecture produced from whatever source or whatever kind of underlying model. They describe almost everything mentioned above.
Presented through architecture photography - text sequence photographs and 3D interactive
Represented by using more examples of places which include all of these factors such as form structure cultural aspects etc
Showing the process of how the architect has derived his idea from how he analyze the factors of cost tabulating how they reached to the final of giving a figure of how much the architecture of the building cost. I also would like to understand on the steps of how a project of building the architecture out. For example how does the architect engage to the ones who do the construction of this house The Moerkerke house.
Simulation should be considered as part of the processes in design decision.
Smell is very hard to describe and represent. Not sure if it is of value. It has been in automobile industry (smell of a new car is quite important). Air movement could be explained through animations of CFD analysis. Cost could simply be written but I did not find a reference to it on the web site.
Surreal interaction with the architecture and a guided walk along with the architect
the designer should explain its process
The followings links shows and provide 3d cad drwgs architecture intro as etc. http://www.datarq.fadu.uba.ar/datarq/introduco/homepage.html
The full explanation of the building could be added. Maybe by showing visuals and the reasons why they do the different rooms themes in such ways..
The more forms of representation the more others (from teh same designer background) can comprehend the building. But different stakeholders need different forms of representation. Most clients do not understand anything but the simplest drawings - models. They need a lot of sketches and verbal presentation in my architectural experience.

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The most important thing is the transparent design process and user participation. It makes everyone understand architecture.
The sensory impact of the building touch feel smell sound light can often be best described by interviews with users. Models or birdseye views can give an overall impression of form and scale. Nothing replaces the real life experience of seeing a building for yourself.
The set of factors mentioned in this enquiry is so wide that there is no real standard way of presenting all this comprehensively to an anonymous audience. Just think of all the different ways of representing for example experiential factors such as smell view and so on.
This is hard -- there are many many dimensions to a real building experience. Even the best renderings capture at best a few of these dimensions. Words may be more valuable than images in describing many of these dimensions.
though there are many ways of representing a building...but the best way could be through movies...in which the the built form can be viewed from the eye of a user and simultaneously noting the context and the effect of the built form on the surrounding areas.....the technical information can be through books etc
through a combination of text and visual representations (instead of through purely visual representations as is usually the cases)
Through diagrams and explanation
THROUGH LIVE DEMOS
Through visual/graphic factors that suggest or may be associated with the factors to be represented.
To be able to get a sense of the building all the way from conception to finish. Especially the concept or theoretical approach to the design if there is one.
To know the unknown.
Useful to include the conceptual sketches made during inception to best understand the thought processes the architect went through. This enables the reader to better appreciate the issues and constraints that confronted the designer at the onset.
using all kind of media which is possible (static movement shÃmes realistic textual showing human presence etc)
Using all kinds of graphical resources especially the ones that give a pedestrian perspective.
video or movie would help
Virtual Reality and animation with description
virtual tours
With design process graphics abstract diagrams of the author information of the cultural context and economic budget of the work