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Faculty of Fine Arts
Department of Architecture

**“Impact of The Digital Simulation And the Dynamic References On
The Form Methodology”**

*A Thesis submitted to the faculty of Fine Arts in partial fulfillment to the requirements of
the
Doctoral degree of Science in Architecture.*

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2008

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

“وَمَا أُوتِيتُمْ مِنَ الْعِلْمِ إِلَّا قَلِيلًا”

صدق الله العظيم

Acknowledgement

I must firstly express my gratitude to the soul of my dad, my mom,
for their continued support and patience

The deep appreciation goes to my wife, who did her best to support me
since we have met together

My sincere thanks goes to my supervisors,
Professor Dr. Mohsen Abu Bakr Bayad
for his generous and continuous guidance and support since my master and
finally in the PhD,

I am especially grateful to
Professor Dr. Hoda Azzam
for her useful comments given while conducting the research, she was kind
enough to read all the material while in preparation, and to
make a broad number of valuable comments.

Also record my appreciation for the help given to me by
Professor Dr. Dennis Jones
who played a key role in conducting and supporting this research

Last but never least I express my full gratitude and thanks to
Arch; Ebtissam Mohammed Farid
For her efforts which exceeded all the limits to facilitate the presentation of
this thesis while I was outside the country

The Researcher

Index

Acknowledgement	IV
Index	VI
Index of figures	XI
Index of tabels	XII
Dissertation structure	XIII
Introduction	1
Part 1	
Chapter 1-1 Digital Architecture Categorization	3
1.1.1. Introduction	4
1.1.2. Definition of the Digital Architecture	5
1.1.3. Categorization	5
1.1.4. First Categorization; Kipness J. hypothesis	5
1.1.4.1. Architectural (De-formation)	5
1.1.4.1.A; Model space	6
1.1.4.1.B; Animate form	7
1.1.4.1.C; Architecture of incomplete	7
1.1.4.1.D; Liquid architecture	8
1.1.4.2.. Architectural (In-formation	9
1.1.4.2.A; Liquid architecture, transarchitecture	9
1.1.4.2.B; Architecture of the image	9
1.1.5. Second Categorization; Kolarevic, B. hypothesis	10
1.1.5.A; Topological Architecture	10
1.1.5.B; Isomorphic Architecture	11
1.1.5.C; Animation Architecture	12
1.1.5.D; Metamorphic Architecture	12
1.1.5.E; Evolutionary Architecture	12
1.1.5.F; Parametric Architecture	13
1.1.6.Digital Architecture Argument	14
1.1.7. Conclusion.	14
Chapter 1-2 Artificial Creativity In the field of Architecture	16
1.2.1. Introduction:	17
1.2.2. Definition Of Natural Creative Process	17
1.2.1. Gero's Definition Of The Creativity	19
1.2.2. Indurkhya's Definition Of Creativity	20
1.2.3. Models of Creativity; Liu's Dual Generate-and-Test Model of Creativity	21
1.2.4. Machine Consciousness Arguments	23
1.2.5. Principals of Artificial Creativity	24
1.2.6. Definition Of Artificial Creative System	24
1.2.7. Artificial Creativity Requirements and Potentials	25
1.2.8. Applications Of Creative Artificial Systems	25

1.2.9. Conclusion	27
Chapter 1-3 Shape Grammar in Architecture	28
1.3.1. Introduction	29
1.3.2. Architectural Device to Create Building Form	29
1.3.3. Goal Of The Generative Systems:	30
1.3.4. Definition of the Shape Grammar	30
1.3.5. Types Of The Shape Grammar:	30
1.3.5.1. Standard shape grammar: (non-parametric)	31
1.3.5.2. Parametric Shape Grammar	31
1.3.6. Creating And Developing The Shape Grammar Model	32
1.3.6.1. Creating and modifying the grammar	33
1.3.6.2. Creating the Elements of the Shape Grammar:	33
1.3.6.3. Creating the Initial Shape:	33
1.3.6.4. Creating the Rule:	33
1.3.6.5. Compiling A Rule	33
1.3.6.6. Exploring the grammar	34
1.3.6.7. Changing the Substitution	34
1.3.6.8. Turning the Shape Grammar into 3D forms	35
1.3.7. Applications Of The Shape Grammar. Shape Grammar and Art:	35
1.3.8. Shape Grammar and Architectural symbols;	36
1.3.8.1. Stiny's Ice-ray grammar; Chinese window design	37
1.3.8.2. The Wall Architecture	37
1.3.9. Shape Grammar and Architecture:	38
1.3.9.1. Andrea Palladio Villas Design	39
1.3.9.2. Frank Lloyd Wright's prairie house	41
1.3.10. Shape Grammars Applications	42
1.3.10.1. Shape Grammar Interpreters	42
1.3.10.2. Shaper 2D software	43
1.3.10.3. 3D Shaper software	44
1.3.11. Conclusion	45
Chapter 1-4 Genetic Algorithms in Architecture	46
1.4.1 Introduction:	47
1.4.2. Definition of Genetic Algorithm	47
1.4.3. Difference between Shape Grammar and Genetic Algorithm	48
1.4.3. Nature as the mother hood of the Genetic Algorithm GAs	49
1.4.4. Evolution of the Genetic Algorithm GAs	50
1.4.5. Methods of the Genetic Algorithm modeling	51
1.4.5.1. Natural Algorithm Method	51
1.4.5.2. Genetic Engineering Method	52
1.4.6. Interactive Genetic Algorithms modeling "The optimization"	53
1.4.7. The modeling of the Genetic Algorithm application:	53
1.4.7.1. Concept of Generating	54
1.4.7.2. Topology optimization and Modification of Objectives	56

1.4.7.3.Sizing optimization and Modification of Constraints	56
1.4.8. GAs applications:	55
1.4.8.1. The logo: The early advance:	56
1.4.8.2. Design by Number (2D):	57
1.4.8.3. FormWriter (3D):	58
1.4.9. Genetic Algorithm in industry:	60
1.4.9.1. Genometri applications:	60
1.4.9.2. GenoPal, Generative Harmony in colors:	61
1.4.10. The Use of Genetic Algorithms Applications in Architecture:	61
1.4.10.1. Tall Building Form Generation	62
1.4.10.2. Parametric Design of Gothic Window Tracery	62
1.4.10.3. Mardin Grammar and housing	64
1.4.11. Criticism of Algorithmic Design	64
1.4.12 Conclusion	65
Part II The Space Layout Generating	
Chapter 2-1 Space Layout As an Automated Design Approach	68
2.1.1. Introduction	69
2.1.2. Concept of the Automated Design:	69
2.1.3 Approaches of the Automated Space Layout Design	70
2.1.3.1. Procedural Space Allocation Methods	71
2.1.3.2. Heuristic Methods	73
2.1.3.3. Evolutionary Methods	74
2.1.4. Comparison and Results	74
2.1.5 Conclusion	75
Chapter 2-2 Procedural Space Allocation	77
2.2.1. Introduction:	78
2.2.2. Concept of Procedural Space allocation	78
2.2.3. Approaches of the Procedural Space Allocation :	79
2.2.3.1. Procedural Methods- Additive Space Allocation	79
2.2.3.1.1 Program approached the Additive Space Allocation:	80
2.2.3.1.2. History of the program	81
2.2.3.1.3. Structure of the program	81
2.2.3.1.4. Arguments of the Additive Space Allocation	83
2.2.4. Procedural Methods- Permutational Space Allocation	84
2.2.4.1. Program approached Permutational Space Allocation	86
2.2.4.1.1 History of the program	86
2.2.4.1.2 Structure of the program (ACTLOC, 1992)	87
2.2.4.1.3 Arguments of the Permutational Space Allocation	89
2.2.5. Conclusion	89

Chapter 2-3 Heuristic Methods	91
2.3.1. Introduction:	92
2.3.2 Concept of the Heuristic Method	92
2.3.3. History of the program approached the Heuristic method	93
2.3.4. Structure of the program and concept of the Heuristic Methods	93
2.3.5. Arguments of the Heuristic Methods	96
2.2.5. Conclusion	97
Chapter 2-4 Evolutionary Methods	99
2.4.1. Introduction:	100
2.4.2. Background:	101
2.4.3. Structure of the program :	102
2.4.3.1. The first approach: Evolving Complex Design Genes Using a Genetic Engineering Approach:	102
2.4.3.2. The second approach: Evolving Complex Design Genes Using a Hierarchical Growth Approach	106
2.4.4. Conclusion	109
Part III The Space layout Application	110
Chapter 3-1 The Application Layout	111
3.1.1. Introduction:	111
3.1.2. Application concept: 3.1.2. Units :	112
3.1.3. Rooms:	114
3.1.4. Boundaries3. 1. 5. Hallways and Accessways:	116
3.1.6. Windows:	118
3.1.7. Constraints:	119
3.1.8. Variables and application constraints:	120
3.1.8.1. Force Inside Constraint Group	120
3.1.8.2. Prohibit Intersection Constraint Group	121
3.1.8.3. Force Minimum Intersection Constraint Group	124
3.1.9. Application Evaluation	124
Chapter 3-2 The Application Evaluation	126
3.2.1. Introduction	127
3.2.2. Design layout	127
3.2.3. Experiments and results	132
3.2.3.1. Experimental objectives	132
3.2.3.2. Experimental setup	134
3.2.3.3. Results	136
3.2.4. Conclusion	142

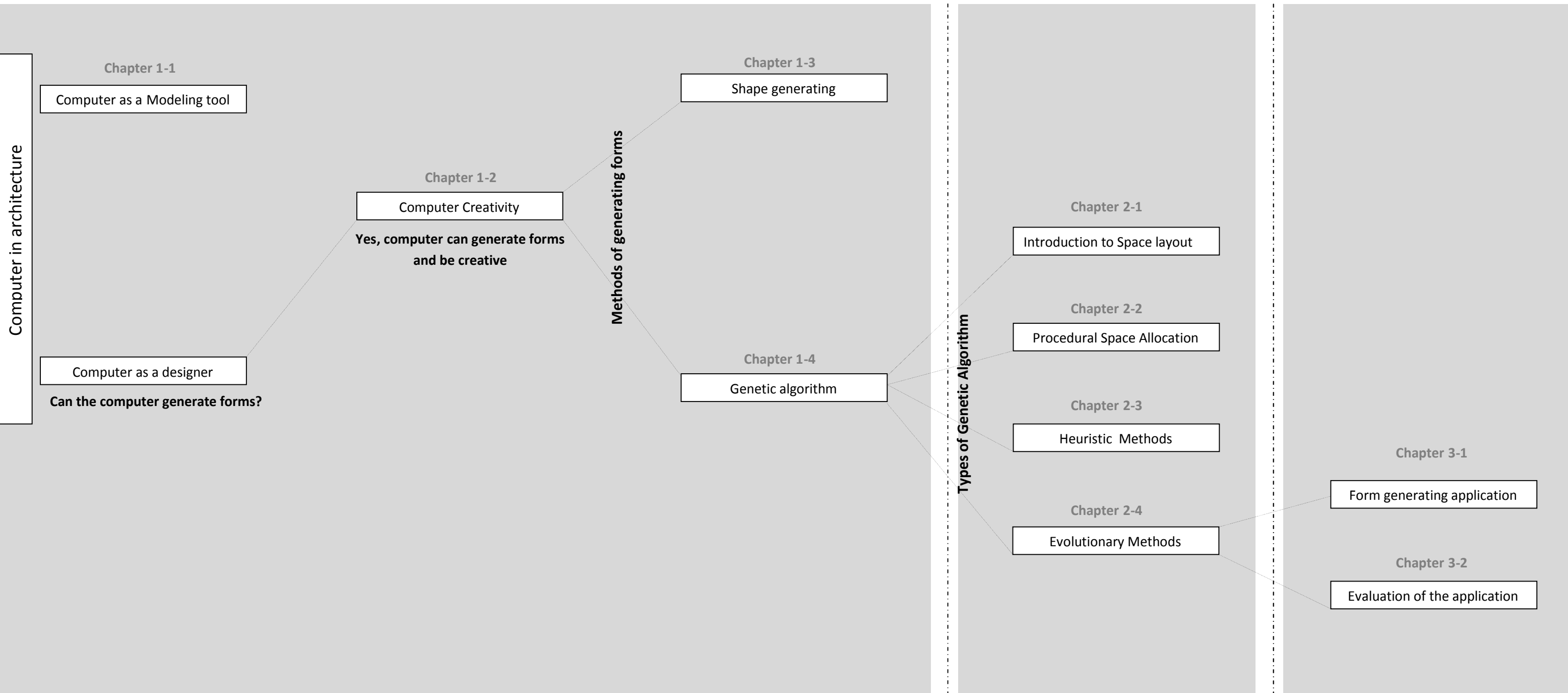
Conclusions And Recommendations	143
General conclusions	144
Recommendations	146
References	147
English references	148
Summary	153
English summary	154
Arabic summary	156
Appendix	157
Appendix 1 : The source code of the C++	158

Structure of the dissertation

Part 1

Part 2

Part 3



Introduction

Every architectural design process starts with the schematic design phase, wherein architects have to satisfy a collection of adjacency constraints among spaces and dimensional constraints over each space element. Here, architects face a complicated problem. Some constraints contradict others; priorities may not be clear and the adjacency constraints grow exponentially as the number of rooms in a design problem increases. In large design problems, optimizing such a problem is a time consuming trial-and-error task that could benefit from computational assistance.

On the other side; the computer by the end of the 20th century and the beginning of the 21st century has a great impact on the architecture, not only as a modeling tool (chapter 1-1) but also as a design tool. The computational design tools for spatial layout planning present perhaps the most comprehensive challenges in the area of architectural design computation. Spatial design tools are the common ground where design representation, generation, evaluation and decision-making are required to be addressed simultaneously for the goal of realizing meaningful design exploration tools. Additionally, a multitude of ill-posed design intentions, non-explicit goals, and the non-deterministic nature of the design process itself add to the problem complexity. Given the difficulties, the problem of architectural layout design continues to challenge researchers from all areas of design computation.

Architectural design process involves a mix of quantifiable and subjective goals, preferences and constraints. Aesthetic preferences and other subjective aspects of designs are typically ignored in automated models because these aspects are difficult to model with mathematics. Designers generally explore subjective aspects during the conceptual design phase by sketching and comparing design alternatives. Very few CAD packages address the needs of designers during this initial conceptual exploratory phase of design.

But this brings us to the question; can the computer be creative? Few CAD packages that satisfy the needs of the designer, then is there any method or software that can help the architect in the process of the design itself? And the answer which will be found in chapter 1-2 is yes.

Researchers have used several problem representations and solution techniques to describe and solve the problem. Among those techniques and methods that have been used in optimization problems, generative algorithm method have shown a potential to produce novel optimized solutions.

In this thesis, genetic algorithm, one of the powerful search methods in artificial intelligence, is used to create an intelligent prototype to be used in early phases of design. This prototype is able to generate alternative schematic designs to help the architects choose a direction for their design, while having a broad perspective about other good possibilities. It's an alternative automated layout method that generates goal-directed design alternatives given a set of design objectives and constraints. It presents a novel interactive design tool that uses optimization to help the designer quickly

generate and compare designs using visual and computational feedback to understand design trade-offs.

To apply this prototype and to discover the ability of the computer to generate forms, a design model of a home has been chosen to apply this method. Because of that the relation between the spaces of the home definitely helps implementing those roles. This relation is clear and can be easily defined for most of the architects, designing of the home and understanding the space relations could be considered the basic and first step for any architect who is going to work in the field of architecture.

Also the home design could be considered one of the more effective projects in which the mass customization can be applied. Here, the programming of computer application that can join between the architectural design and generative algorithm would be more beneficial. This computer application can also help the architects generates a typical model to satisfy the requirements of a broad number of customers, then the model can be transferred from the design phase to the production phase through the different architectural processes.

This thesis is focus on the approaches of the generative design, the programming of this computer application, and how we can make use of the different fields of science to serve our filed of architecture, finally the validation of this computer application will be shown, also the limitation of the software and expectations will be discussed.

Chapter 1-1

Digital Architecture Categorization

- 1.1.1. Introduction
- 1.1.2. Definition of the Digital Architecture
- 1.1.3. Categorization
- 1.1.4. First Categorization; Kipness J. hypothesis
 - 1.1.4.1. Architectural (De-formation)
 - 1.1.4.A; Model space
 - 1.1.4.B; Animate form
 - 1.1.4.C; Architecture of incomplete
 - 1.1.4.D; Liquid architecture
 - 1.1.4.2.. Architectural (In-formation)
 - 1.1.4.A; Liquid architecture, transarchitecture
 - 1.1.4.B; Architecture of the image
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 - 1.1.5.B; Isomorphic Architecture
 - 1.1.5.C; Animation Architecture
 - 1.1.5.D; Metamorphic Architecture
 - 1.1.5.E; Evolutionary Architecture
 - 1.1.5.F; Parametric Architecture
- 1.1.6. Digital Architecture Argument
- 1.1.7. Conclusion.

Impact

Digital

Simulation

Dynamic

References

1.1.1 Introduction

Currently, the information era is rapidly transforming, and implanting different trends in many fields of life. This Gradual computer implementation into everyday routines has developed many digital technologies. One of these new trends is 3-Dimensional computational concept, which helps calculating many volumetric parameters that are too complex for the human brain to fully envision. This new trend is increasingly influencing the field of architecture.

The computer, then, will no longer be merely a production, engineering or facilitation tool under the command of the architect-user but a generating entity with its own virtual intelligence or "knowledge" of the design process; the computer will function as a partner. Architecture also is becoming a computational collaborative art based on the choreography of robotic manufacturing, while the architect, freed from the need to continuously invent a new, is becoming more like a choreographer of space and material production.

So, Mixing information and data with architecture has been found very contrasting. Most attempts of synthesizing a rational field with a humanistic art were heavily criticized. In spite of this criticism, it is clear that digital technologies have effect on the architectural field as it does to any other.

This chapter compares the different categorizations of these digital approaches, for the architects who fuse the computer's techniques into their working methods in a more efficient or exploratory way, in terms of the design process, as well as on the levels of organization and experience, the architects will be organized into a detailed categorization.

1.1.2 Definition of the Digital Architecture

Due to the digital revolution a new architectural terminology has been developed, such as "Digital Architecture", which is not yet technically accepted. This trend is known as an experimental trend that is seeking new possibilities and methods. While only a very few actual buildings in this genre exist, and several of them are definitely visionary in character. Many designs have been rejected by selection committees or timid clients who fear of the expense, and have thus been relegated to that limbo of "pure" architectural fantasy where unbuilt projects are unjustifiably forgotten. This despite the fact that the field of media architecture provides an opportunity for wide-ranging innovation.

To make it clear and sharp, the term "Digital Architecture" can be defined as an experimental approach which is blending novel "hard" (construction and materiality) and "soft" (digital technologies) to breed an architecture of incorporation and conjunction, creating potential forms which are made possibly through computer programming and application¹.

Architecture in the beginning of the 21st century should be understood as an "electronic technical art." based less in the representation of ideal forms than in the scripting of machining codes and routines for numerically controlled (CNC ², lasers and water jets). Also he suggests that the calculation of space, form and structure will usurp design altogether and eclipse the architect's previously deterministic role.

¹ Researcher.

² Computer numerical control (CNC) is a computer "controller" that reads G-code and M-code commands and drives a machine cutting tool, a powered mechanical device typically used to fabricate components by the selective removal of material. CNC numerically interpolates the points along a cutting tool's toolpath and directs the servomechanisms that translate the data into movement.

1.1.3. Categorization of the Digital Architecture approaches:

Many of the digital architectural pioneers tried to categorize the different approaches of this new trend. This study will show these different categorizations. So, two spectrum of these categorized approaches will be presented, for the architects who fuse the computer's techniques into their working methods in a more efficient or exploratory way, the different between the two classification is that Kipness has categorized the digital architecture due to the output product, while Kolarevic has categorized it due to the design conceptual process¹.

1.1.4. First Categorization; Kipness J. hypothesis²

Kipness thought of digital architecture as a global term is divided into two trends³; deformation and information. The deformation trend, deals with manipulating and deforming an existing form. This deformation may be a result of the clients needs, architectural philosophies, or natural and mathematical phenomenon. These deformations could be driven according to natural forces allowing it to be suitable for construction.

On the other hand, the information trend is concerned with the open form, or the form that is not stationary and always changing. He called it the "Unfinished Form". Such forms usually are experimental forms that depend on variable changing (such as Para Cube- M.Novak figure 1.1.11). Due to the technological limitations of construction they are hard to build in real life, however they could be used as virtual spaces.

1.1.4.1 Architectural (De-)formation)

The characteristics of external forces (tension and deformation) resulting in continuous curvilinear soft systems and transforming existing spatial qualities through smooth affiliations. Relationships with the site are undetermined and unexpected since they do not emphasize a prevailing architectural language, typology or material. Instead, as Kipness argues, they amplify characteristics hidden in the site and generate a coherent incongruity.

Therefore, this smooth and continuous mixture can produce a homogeneous architectural form that has the essentially soft, and flexibly curved layout. The computational process is a

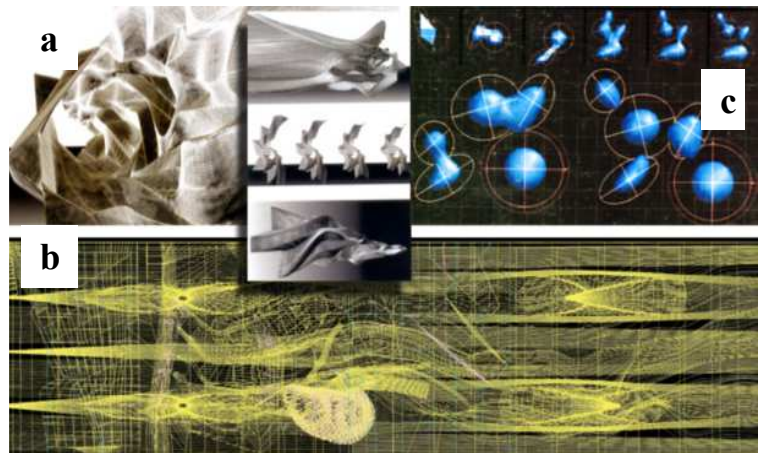


Fig (1.1.1) Deformation forms

a: model space deformed system, phylux. Karl Chu. 1999

b: blobs strategy, the concept of New York Presbyterian Church 2000

c: deformed surface of Kansay Library competition 2000

Source: Chirstian Pongratz and Rita Perbellini, Maria "Natural Born Caadesigners: Young American Architecture"; Brikhauser, Basel, 2000. P:52

¹ Researcher

² **Kipness hypothesis:** Jeffrey Kipness is an urban designer as well as a curator and critic of architecture. He is currently the curator of Architecture and Design at the Wexner Center for the Arts, and professor of architecture at Ohio State University.

³ Chirstian Pongratz and Rita Perbellini, Maria "Natural Born Caadesigners: Young American Architecture"; Brikhauser, Basel, 2000. P:52