The aim of these workshops and conference is to help transfer and spread newly appearing design technologies, educational methods and digital modelling supported by information technology in architecture. By organizing a workshop with a conference, we would like to close the distance between practice and theory.

Architects who keep up with the new designs demanded by the building industry will remain at the forefront of the design process in our information-technology based world. Being familiar with the tools available for simulations and early phase models will enable architects to lead the process.

We can get "back to command".

The other message of our slogan is "Back to command".

In the expanding world of IT applications there is a need for the ready change of preliminary models by using parameters and scripts. These approaches retrieve the feeling of command-oriented systems.

Why CAADence in architecture?

"The cadence is perhaps one of the most unusual elements of classical music, an indispensable addition to an orchestra-accompanied concerto that, though ubiquitous, can take a wide variety of forms. By personally selected or invented musical phrases, interspersed with previously played themes – in short, a free ground for virtuosic improvisation."
Theme

CAADence in Architecture
Back to command

The aim of these workshops and conference is to help transfer and spread newly appearing design technologies, educational methods and digital modelling supported by information technology in architecture. By organizing a workshop with a conference, we would like to close the distance between practice and theory. Architects who keep up with the new design demanded by the building industry will remain at the forefront of the design process in our IT-based world. Being familiar with the tools available for simulations and early phase models will enable architects to lead the process. We can get “back to command”.

Our slogan “Back to Command” contains another message. In the expanding world of IT applications, one must be able to change preliminary models readily by using different parameters and scripts. These approaches bring back the feeling of command-oriented systems, although with much greater effectiveness.

Why CAADence in architecture?

“The cadence is perhaps one of the most unusual elements of classical music, an indispensable addition to an orchestra-accompanied concerto that, though ubiquitous, can take a wide variety of forms. By definition, a cadence is a solo that precedes a closing formula, in which the soloist plays a series of personally selected or invented musical phrases, interspersed with previously played themes – in short, a free ground for virtuoso improvisation.”

Nowadays sophisticated CAAD (Computer Aided Architectural Design) applications might operate in the hand of architects like instruments in the hand of musicians. We have used the word association cadence/caadence as a sort of word play to make this event even more memorable.

Mihály Szoboszlai
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Members of our local organizing team have supported this event with their special contribution – namely, their hard work in preparing and managing this conference.

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Classification of Parametric Design Techniques
Types of Surface Patterns

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Abstract: The main objective of this paper is to classify the techniques of parametric design, and make the existing classification system more exact. The previously created classification was based on shape and logical aspects, which granted a good approach for parametric design techniques, and helped provide an overview. However this system, for the sake of scientific precision, needed further identification at points. In this paper a more precise classification is shown, which is based on the interpretation of patterns as graphs. This enables their topology to be studied in a more exact, numerical way.

Keywords: Generative design, Parametric design, Structural design, Structural shapes

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INTRODUCTION
In order to understand and learn how to use parametric design to shape a building, it is very useful to understand the forms and patterns which can be used. These parametric structures are generated by commands of the design program, which is very similar to a programming language. This results in the design of structures which are based on geometry and mathematics. Using a classification system, which is based on the mathematical properties of these structures, it is easier to understand how they were made and easier to learn, how other similar structures can be designed and how many possibilities are available. The question, whether the pattern of a structure is a tiling or a subdivision is one of the first questions when classifying a structure in this way.

In previous research [1], classification was based on shape and logical aspects, where mathematically similar structures made up a class. It was based on many different sources [2,3,4,5,6,7], and as a result of these, the geometric properties provided the most basic selection rules. This method is similar to the present classification system, but it requires further refinement. This paper shows how the refinement of the Surfaces group of the previous classification system is represented.

In the previous paper [1] two elementary categories of parametric design techniques were differentiated: surfaces and formations. Surfaces were defined as structures which consist of a pattern on a planar or curved surface. Formations were defined as structures that occupy a more extensive part of space. Since a clear borderline between the groups is absent, the deciding rule is that if the parametric structure has a structural role then it is a formation. Modifiers were mentioned as a third group, which modify the members of the previous two groups. This paper focuses solely on the surfaces as other parts of the group need further clarification.
CLASSIFICATION OF SURFACES

The two properties of surfaces described in paper [1] are also used here, namely form and pattern. The classification of the form of surfaces has a full mathematical foundation and a surface can be parabolic, elliptic, hyperbolic and complex in form. However, the definitions of the grouping of the types of patterns should be changed as follows.

- Patterns remaining on the surface:
  - tiling;
  - subdivision;
  - packing - the content of this group didn’t change, but it will be called lacunary pattern in future for the sake of clarity;
- Tridimensional patterns:
  - open;
  - closed.

The classification remained unchanged from the aspect that tridimensional patterns are considered as a three-dimensional extension of patterns remaining on the surface. The significant changes concern tiling, subdivision and lacunary patterns. Two pattern types, tiling and subdivision, will be the principal topologies while, in the future, the lacunary pattern will be a modification of these two.

The main difference between tiling and subdivision is that tiling focuses on making identical or analogue tiles, while subdivision means dividing the surface at random tiles by applying some rules. In other words, the purpose of the first one is the creation of tiles, while the second is the division of the surface, as is indicated by the name. To accurately define the difference mathematically, we need to interpret these patterns as graphs. Using graphs to construe difficult models and patterns of the real world is a good working method, which can be seen in a wide range of scientific research. [8,9,10,11,12]

Another modification was made; the mesh, which will be mentioned as the foundation of making the pattern instead of a type of subdivision as in paper [1], because the pattern is created by a mesh in every instance. This is a transition between the physical appearance of the pattern and the full theoretical graph-like interpretation.

TOPOLOGY OF PATTERNS

The patterns are interpreted as undirected simple planar graphs. This means that edges have no orientation, both multiple edges and loops are disallowed and vertices and edges can be drawn in a plane as long as no edge intersects with any other edge.

This means that subdivision is a pattern, for which - interpreted as a graph - one of the following is true:

- the number of neighbours of inside vertices varies;
- or
- the number of vertices and edges of inner cycles varies;

where a cycle is a continuous series of vertices and edges, where each member participates only once and the point of origin is identical to the point of arrival.

Tiling is a pattern, for which - interpreted as a graph - the following conditions are both true:

- the number of neighbours of inside vertices are equal;
- and
- the number of vertices and edges of inner cycles are equal.

The side vertices and edges of the graphs do not obey this law.

A pattern is called a lacunary pattern, when the interpretation of the graph can be tiling or subdivision; however, the surface contains uncovered areas.

Two examples are presented for this thesis which provide a better contrast between the groups.

EXAMPLE 1

Subdivision

The main idea of the Voronoi-diagram is that the surface is divided into cells based on a predefined set of points, where every point of the surface belongs to the cell of that predefined point to which it is closest. In this example, the set of points is taken at random, therefore the cells will be irregular. It is possible for a vertex to have more than three edges, for example when the points of the set, which were the base points of the Voronoi-diagram, are the points of a square mesh, the
Voronoi-diagram is also a square mesh, and each of its vertices have four edges. However when the set of points are truly random, three edges in a vertex are guaranteed, as is demonstrated in Fig. 1c. Though some vertices can be seen, as it has four edges at first glance, there are actually two points connected by a tiny edge, which cannot be seen at this magnification. However the cells, which create the cycles in the graph, are different polygons, which consist of a variable amount of vertices and edges. So the Voronoi-diagram - when it is made of random points - can be considered as a subdivision.

An interesting phenomenon is that when the points of the set, which were the base points of the Voronoi-diagram, are connected with their neighbours then it forms a triangle mesh. Those points are considered neighbour points when Voronoi-cells have a common edge. On a graph of this mesh the cycles always contain three vertices, however the number of neighbouring vertices of a vertex is variable. This is the dual of the Voronoi subdivision and it is called the Delaunay triangulation, as shown in Fig. 1b.

**Tiling**

In the case of hexagonal tiling the Voronoi division is also applied although the initial points of the cells are set to provide regular hexagonal tiling. If a plane is to be divided into regular hexagons with Voronoi division, then the vertices have to be taken of a regular triangular mesh as the initial points of cells. The cells created in this way are all regular hexagons, so in the case of the graph interpretation of the pattern, the inside vertices belong to the same amount of edges and the inside cycles consist of the same number of edges and vertices, as shown in Fig. 2. Therefore this method is considered as tiling.

In the case when a similar pattern is applied on a hyperbolic - or any non-planar - surface, then the hexagons are projected to the surface, but the topology remains unchanged. As shown in Fig. 2d, the hexagons are not perfectly equal, but it still remains as tiling.
Lacunary pattern

The third example is circle packing. This is created by taking the triangular mesh used at the Voronoi division, then this mesh is optimized so that tangent circles can be created [13]. This optimization does not concern the topology of the mesh; it merely changes the position of points and the length of the edges. So far the mesh, which helped create the circles, makes the statement that the inside cycles have the same number of edges and vertices [three] true. But not the same number of edges belong to the inside vertices, as it is shown in Fig. 3e. So this lacunary pattern is derived from subdivision.

The original name ‘packing’ comes from ‘circle packing’ [13], which means that most circles try to squeeze (pack) into a rectangle ‘box’. That is why the ‘packing’ term is a good match with reality in this case, but as the second example shows it is not suitable in every instance. The term ‘packing’ in general is used for geometric problems, when a rectangle or a box is to be filled in the densest way with certain planar shapes or bodies. That is why we changed the name of the group to a lacunary pattern.

In every case the base of these patterns was the Voronoi-diagram or its initial points. Patterns are created by dividing rectangles in the second example.

EXAMPLE 2

Subdivision

In this case the starting point is five identical rectangles which are divided into two with a vertical line. The position of these lines is random, therefore the five rectangles are divided at different positions. The resulting ten different rectangles are divided into two again, horizontally this time and again at random. Then those from the new-

Figure 3:

a) Circle packing;
b) Circle packing with the mesh made from its initial points;
c) Mesh of the original Voronoi-diagram;
d) Optimized mesh used to circle packing;
e) Number of neighbours of vertices in the mesh of the circle packing;
f) Number of vertices of cycles in the mesh of circle packing
est rectangles whose area exceeds a certain size are divided again vertically, similarly to the previous divisions. The result is a surface consisting of rectangles of different areas and ratios, which appears as a surface covered with totally random rectangles. It can be seen from the transition of the pattern to a graph that every inner vertex has three neighbours, but a cycle can consist of four, five, six, even eight vertices. This subdivision is shown in Fig. 4. Theoretically it is possible for the vertices to have four neighbours, in common with the Voronoi division, if the neighbouring rectangles are divided at the same place.

Tiling

If the base rectangles are divided with the previous set of rules, but always at the half of the edges, the result will be a pattern consisting of identical rectangles, where every vertex has four neighbours and every cycle has four vertices, as is shown in Fig. 5a and 5b. If this pattern is applied on a non-planar surface, the rectangles may not be identical but the topology will not change, as in the case of the hexagonal tiling.
LACUNARY PATTERN

In the case of a lacunary pattern the tiling is modified by pulling certain vertices apart, which result in rhombuses. In this case it can be seen in Fig. 5c and 5d, that every cycle consists of four vertices but one vertex has three or six neighbours. However it is a tiling as well if there are different types of vertices and cycles, but this difference comes from the decision of the designer and is not due to randomness. Because these types of vertices are predefined it is also tiling made up of two tiles. When one type of tile is not used, it results in a lacunary pattern. Most historical architectural patterns are tilings, which consist of more than one type of tile. [14,15]

CONCLUSION

By representing the patterns as graphs, it helps us to construct a clear and simply usable topological classification for patterns of parametric design techniques. Because the surface modifying patterns are derived from the patterns remaining on the surfaces their topology is identical. A final question that may come up is whether this classification could be extended to formations as well. This question is subject to further research because while some formations have a clear, easy to see topology, others require further reflection.

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The aim of these workshops and conference is to help transfer and spread newly appearing design technologies, educational methods and digital modelling supported by information technology in architecture. By organizing a workshop with a conference, we would like to close the distance between practice and theory.

Architects who keep up with the new designs demanded by the building industry will remain at the forefront of the design process in our information-technology based world. Being familiar with the tools available for simulations and early phase models will enable architects to lead the process. We can get “back to command”.

The other message of our slogan is <Back to command>.

In the expanding world of IT applications there is a need for the ready change of preliminary models by using parameters and scripts. These approaches retrieve the feeling of command-oriented systems, although, with much greater effectiveness.

Why CAADence in architecture?

"The cadence is perhaps one of the most unusual elements of classical music, an indispensable addition to an orchestra-accompanied concerto that, though ubiquitous, can take a wide variety of forms. By definition, a cadence is a solo that precedes a closing formula, in which the soloist plays a series of personally selected or invented musical phrases, interspersed with previously played themes – in short, a free ground for virtuosic improvisation."