

WHAT ARE YOU LOOKING AT WHEN USING CAAD? AN EXPLORATORY STUDY USING EYE-TRACKING WHEN DESIGNING WITH PARAMETRIC CAAD

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Abstract. This paper presents a case study exploring the eye-movement of an architecture master student while using a parametric CAAD tool. The student completed an architectural design task using CAAD software in a 60 minute design session. The “Think aloud” method was used to collect cognitive data while her eye movements were captured using eye-tracking equipment. The session was segmented and coded for visual location. Results of this exploratory study indicate differences when using a parametric CAAD tool when designing compared to visual scanning of existing objects. These results, if generalizable imply that CAAD software development should focus on space making as well as on object boundaries.

Keywords.

1. Introduction

Design is a purposeful, constrained, decision making, exploratory and learning activity (Gero, 1990). With computer-aided design tools increasingly used in AEC industry, it is critical to explore how computer-aided design environment assist designers’ activities. One of the many methods to explore designers’ cognitive activity is using eye tracking technology. Eye movement data is quicker and more directly collected than much other cognitive data (Ware and Mikaelian, 1987). The user tends to look at where he or she would like to move before the actual movement (Jacob and Karn, 2003). Therefore eye-tracking technology is an effective tool for studying user’s cognitive behavior. Previous research has focus on how designers look at static scene using eye-tracking technology (Gero, Shileds and Yu, 2016; Kaufman and Richard, 1969; Weber et al., 2002; Yu & Gero, 2017). Marr (Marr, 1980; Marr, 2010) laid the foundations for visual detection using edge detection, image intensity changes, and object recognition of computational design.

However, there is a lack of empirical evidence regarding designers’ activities during the dynamic design process in computational design environments. Do designers behave in the same way as people who are looking at existing objects when they are designing? There is a gap in our knowledge about de-

signers using CAAD tools, What can this knowledge tell us about CAAD tools?

To address this knowledge gap, this exploratory study focuses on how a computer-aided tool is used by a designer when she is doing architectural design tasks by studying her eye-movement. One master architecture students from Harbin Institute of Technology in China was recruited to participate in the experiment, which is to complete an architectural design task in a computer-aided design environment in 60 minutes. Using both protocol analysis and eye-tracking, the student's design activities in a computer-aided design environment was captured. The remainder of the paper introduces eye-tracking and protocol analysis and then briefly describes the experiment, which is in the form of an exploratory case study.

2. Background

2.1. EYE-TRACKING

Early work of eye tracking technology can be traced back to Dodge and Cline (1901) who developed the first precise eye tracking technique, which use light reflected from the cornea. When it comes to the relationship between eye movement and perception of static pictures, one of the few studies on this topic was conducted by Weber, Choi, and Stark (2002) in which they collected eye tracking data as participants were asked to look at three-dimensional models, or photographs of models, of architectural space. The research focused on comparing different arrangements of objects within a space, rather than different methods of representing the same spatial configuration. Their results showed that, with no priori model in a figure, the attention would fixate at the centre; while the foreground was common for initial fixations, the eye did not typically scan the edges of interior space or rectilinearly-oriented contours; the objects on the left attract more attentions than the ones on the right. Arnheim (1974) also found that people tends to read pictures from left to right side. This was confirmed in later results by Arnheim (1985). The study also concluded that fixations did not vary significantly when viewing the physical model compared with a photograph of the model, with the exception of the foreground, which attracted greater attention in the physical model. Additionally, their results also suggest that there were significant differences between the fixations and saccades of architects and non-architects. Jacob and Karn (2003) studied the application of eye movements to user interface within human-computer dialogue, they pointed out that the number of fixations (Fixation Frequency) on each area of interest can be a measure of the importance of the information content of that area compared to other areas. Kaufman and Richard (1969) measured eye fixation times in several pre-defined parts of figures, the results show that the centre of gravity is an attractor as are the edges and corners. These researches most-

ly discuss participants' eye movement when they look at static pictures. However, currently there is few research on exploring the eye movement in a dynamic design process.

2.2. PROTOCOL ANALYSIS

Protocol analysis is a method for turning qualitative verbal and gestural utterances into data (Ericsson and Simon, 1993; Gero and McNeill, 1998). According to Akin (1986), a protocol is the record of the behavior of designers using sketches, notes, videos or audio. After collecting the protocol data, a coding scheme is applied to categorize the data, enabling detailed studies of the design process in the chosen design environments. Protocol analysis has become the prevailing experimental technique for exploring the way in which the design process is understood cognitively (Cash, Stankovic and Storga, 2016).

As one of the main design ontologies, Gero's FBS ontology (Gero, 1990) has been applied in many cognitive studies (Gero and Tang, 1999; Kan and Gero, 2005; Song, 2014). Researchers argue that it is potentially capable of capturing most of the meaningful cognitive aspects of design with its system of coding the transitions between design issues into eight design processes: formulation, analysis, evaluation, synthesis, and reformulation I, II and III (Gero, 1990). The FBS ontology, Figure 2 shows the three classes of ontological variables: Function (F), Behavior (B) and Structure (S). Function (F) represents design intentions or purposes; behavior (B) represents the object's derived behavior (Bs) or expected behavior from the structure (Be); and structure (S) represents the components that make up an artifact and their relationships. The ontology as the basis of a coding scheme includes two additional design issues that can be expressed in terms of FBS and therefore do not require an extension of the ontology. These are requirements (R) and descriptions (D). The first of these represents requirements from outside the design itself and the second, descriptions, refers to the documentation of the design.

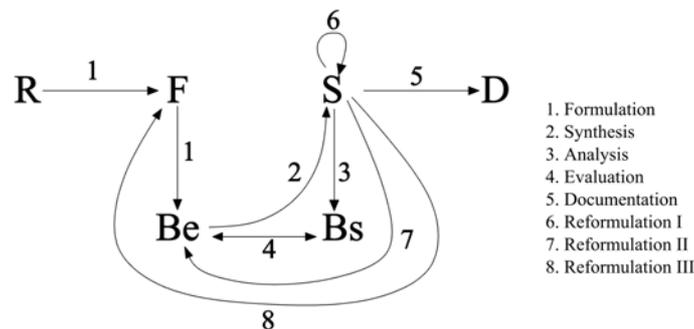


Fig. 1. The FBS ontology (after (Gero, 1990)).

3. Experiment – An exploratory case study

In this exploratory case study experiment, an architectural master student from Harbin Institute of Technology was recruited as participants. The selection of master students is because they should have sufficient architectural design experience and knowledge to convey complete design process. In the experiment, the designer was required to complete a defined architectural design task using computational modelling software, which in this experiment is *Sketchup* in this study. The designer has more than 5 years' experience using *Sketchup*.

During the experiment, the designer's activities and her verbalization were video-recorded and the recorded data subsequently used for protocol analysis. The designer was given 60 minutes for the design session. The design task was a conceptual design for a high rise building with specific functions listed and located on a pre-modelled site which was provided to the designer. During the experiment, the designer was not allowed to sketch manually so that almost all her actions occurred on the computer to ensure that the design environment was purely within the screen. This design environment is close to a real-world design environment at this stage of the design. The designer's eye-movements are recorded the eye-tracking equipment – in this study, we use *Tobii Studio*. Figure 2 shows the experiment set up.



Fig. 2. Experiment setting

5. Results

5.1 GENERAL RESULTS

This protocol study employed an integrated segmentation and coding method. The segmentation and encoding process are based on the “one segment one code” principle (Kan and Gero, 2017). This means there are no overlapped codes or multiple codes for any segment. If there are multiple codes for one segment, the segment will be further divided.

Two sets of coding schemes were applied in this research, the first one is based on designer's verbalisation/activities, which is based on the FBS ontology. The second coding scheme is based on the designer's eye-tracking data, which gives the location of her gaze. Table 1 shows the general information of the experiment.

Table 1. General results

Total Segments (FBS)	Total Segments (Eye-tracking)	Design Time (Mins)
360	1191	49.03

In order to obtain a more detailed articulation of what designers focus on when modelling geometry, we further divide Structure (S) into three sub-categories: S-s (site), S-b (base), and S-t (tower). The design issue distribution for the designer, derived from applying the FBS-based coding scheme is presented in Table 2. From the data in Table 2 we can see that the designer spent most of her design effort on structure (S) related activities. Among structure she expended more cognitive effort on S-t (53.1%), which is the geometry of tower, followed by S-b (base, 14.2%) and S-s (Site, 9.4%). After structure (S), the second highest effort was expended on Bs (13.1%), which is related to the examination of the design as it is generated.

Table 2. Design issue analysis

R (%)	F (%)	Be (%)	Bs (%)	S-s (%)	S-b (%)	S-t (%)
1.9	3.6	4.7	13.1	9.4	14.2	53.1

The coding scheme for the eye tracking data was developed based on an examination of the eye gaze data. It used the location the eye gazes in the design, Table 3..

Table 3. Coding scheme for eye tracking data

		Code
Site planning	Surrounding of the site	Ss
	Corner	Sc
	Edge	Se
	Face	Sf
Base	Corner	Bc
	Edge	Be
	Face	Bf
Tower	Corner	Tc
	Edge	Te
	Face	Tf
Menu		M

5.2. CUMULATIVE ANALYSIS OF PROTOCOL AND EYE-TRACKING DATA

The cumulative occurrence of design issues represented by the codes is determined from the segmentation and coding of the design session (Gero and Kannengiesser, 2012). The cumulative occurrence graph provides a basis for the qualitative evaluation of the expenditure of design effort, which correlates with cognitive effort, during a design session and is shown in Fig. 3. From a visual inspection of this figure, we can see that the predominant activity was associated with the tower (S-t). The designer worked on the base (S-b) at the beginning of the session and then no longer addressed the base for the remainder of the session. Both S-t and Bs have increased activity towards the end of the design session (indicated by an increase in slope), This means that the designer worked increasingly on the geometry of tower until the end of design session and kept examining the geometry. We can infer that the designer worked on the base and site of the building more at the beginning rather than in the end. Around the last third of design session some attention is given to Be and F. This suggests that the designer tended to propose new design goals and considered the function related issues at the beginning of the design session. This agrees with results of previous cognitive research on design processes (Gero and Kannengiesser, 2012; Yu et al., 2013).

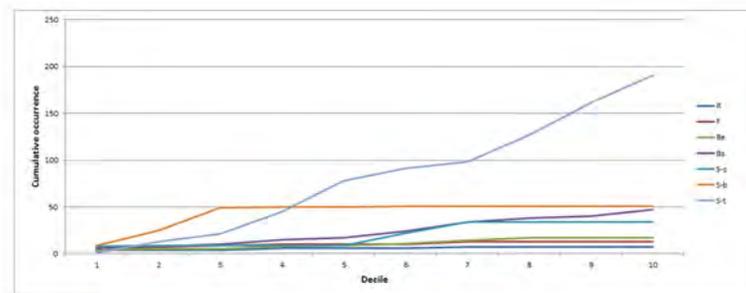


Fig.3. Cumulative analysis of FBS coding

The cumulative analysis of eye tracking data is produced by segmenting and coding the eye gaze on façade, edge and corner of the building, Fig. 4. From this figure we can see that designers' eye gazes focus more on the façades (a total of 723 gazes), followed by edges (245 gazes) and then corners (144 gazes). In architectural design, shape and space are two fundamental primitives usually considered by designers (Ching, 2014; Moore and Allen, 1977). Previous research shows that designers' eye-movement tends to focus more on the edge of static images rather than space (Weber et al., 2002). Results from the current study of dynamic design

process suggest the opposite. This means when this designer was designing, her attention is more on the spaces rather than edges, and rarely on corners.

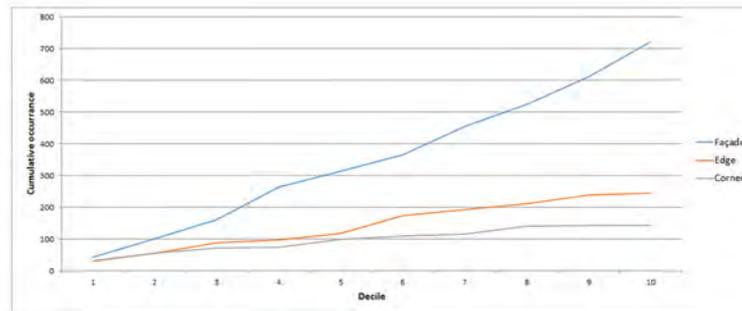


Fig.4. Cumulative analysis of the eye-tracking gazes on façades, edges and corners

Fig. 5 shows the cumulative analysis of eye tracking data of the designer. From the figure, we can see that Tf gazes keep increasing towards the end of design session (up to 541). This means that designers worked on the façade of the Tower throughout the session, with an increase of attention towards the end of design session. The attention of the Tower façade dominates the entire session. It is followed by attention to the Base façade with a Bf count of around 20% of Tf. The designers gaze was very rarely focused on the screen menus. This is possibly because designer used shortcuts.

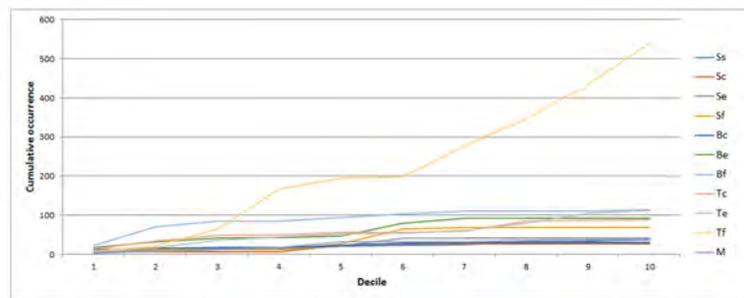


Fig.5. Cumulative analysis of eye-tracking coding.

From the heatmaps of the eye-movement (Fig. 6), we can see that most of the eye-tracking gazes are in the middle of the screen, some of the locations are towards the left-hand side. Only rarely do eye gazes appear on the right-hand side. This agrees with Arnheim (1974) and Weber et al. (2002) that participants' focus usually on the left hand-side of a picture. Another finding is that most of the eye tracking gazes are focused on the model, and only a few of them on the menu, this may due to the fact that the participant used shortcuts in Sketchup.

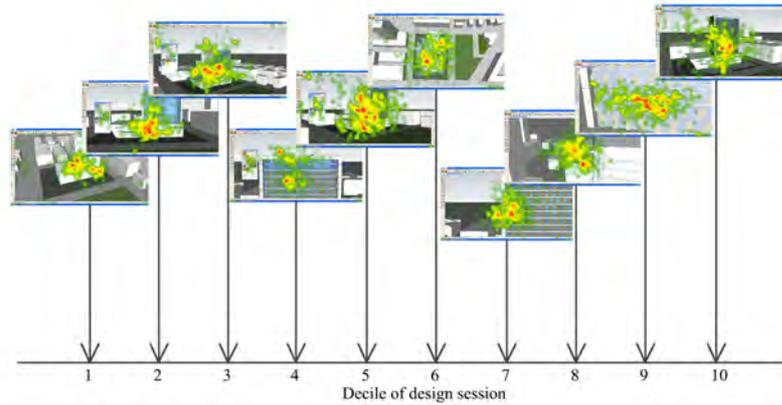


Fig.6. Heatmaps of the eye-tracking during design in deciles. Red-yellow-green represents the gradation of time focused in that region, with red the highest, yellow the middle and green the lowest.

6. Conclusion

This paper has presented the results from an exploratory case study on how a computer-aided parametric modelling design tool is used by a designer during her design process using eye-tracking technology. From the case study, we have following findings:

Firstly, the designer spent more design effort focusing on the façades and relatively less on the edges and corners. This is different from previous studies that found edges are the centre of attraction rather than surfaces (Weber et al., 2002). This suggests a hypothesis to be tested: do designers when using parametric modelling tools focus on facades and spaces more than on edges and corners? If this hypothesis is supported it suggests that CAD tools should have more functionality related to the making of shape which can form space. The results in this case study which imply that designers focus more on the space rather than edges is the opposite of when they look at static pictures where they focus on edges (Marr, 2010). This suggests that designing, which is a generation process rather than an object recognition process and the results from object recognition are not directly applicable to designers (Cyganek, 2013; Ullman, 2000).

Secondly, the designer examined the model constantly towards the end of design session. The checking of existing model is essential during design process (Yu et al., 2013). This suggests a hypothesis to be tested: is it beneficial for CAD tool design to focus on developing the navigation tools which can help designers examine their models easier?

Thirdly, the case study shows that this experienced designer's eye gaze focuses primarily on the model with only a few eye gazes on the menu of the interface. This suggests a hypothesis to be tested: is it beneficial to the de-

signer that for experienced users of the software the menu design can be simplified and take less space.

Finally, most of the designer's eye gazes focused on the middle of the screen or towards the left. Marr (2010) suggests that 2D dimensional sketch is more viewer centered in terms of geometry; while 3D dimension images are more object centered, which includes volumetric primitives. This provides basis of a hypothesis to be tested: is it beneficial to the designer if the interface leaves more modelling space in the middle and left, and locates menus on the right..

Results of this study provide hypotheses that can form the basis for guidelines to CAAD software designers and be beneficial for both designers and software developers.

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